

Mr. Glendale

THE INLAND PRINTER

OCTOBER



**This advertisement is inserted
Merely to keep our name before you
And not for the purpose of soliciting
trade.**

**However, we are in fairly good supply
Of such colors as the market affords,
As well as some specialties,
Now difficult to obtain.**

**We shall, therefore, as ever, be glad
To give your inquiries our prompt
attention,**

And place our services at your disposal.



Sigmund Ullman Co.

New York Chicago Cleveland

The Arrival of the Mailing Card



The critical moment in the life of a Mailing Card is when it first meets the addressee, and the thing that influences the reception most is the impression of quality the card makes.

You can't get a smile out of a man by placing a cold dish-rag in his hand, but give him the warm, cordial grasp of sincerity and watch his face light up. Just so, the Mailing Card or Folder that arrives limp, dirty, bent and broken is an invitation to pessimism. The advertisement that is clean-cut, strong and snappy and radiates congeniality brings optimism with it, and that means business.

There are hundreds of Cardboards and Bristols that *can* be used for Mailing Cards and Folders, but when you are particular and want a stock that will *stand up*—that will get the business for you and your customers, the "Butler" Line is the answer.

We would like to show you which of the many "Butler Brands" are best suited to your special needs.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.	Sierra Paper Co.	Los Angeles, Cal.
Missouri-Interstate Paper Co.	Kansas City, Mo.	Central Michigan Paper Co.	Grand Rapids, Mich.
Mississippi Valley Paper Co.	St. Louis, Mo.	Mutual Paper Co.	Seattle, Wash.
Southwestern Paper Co.	Dallas, Texas	Commercial Paper and Card Co.	New York City
Southwestern Paper Co.	Houston, Texas	American Type Founders Co.	Spokane, Wash.
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co. (Export only)	New York City
	National Paper & Type Co.		Havana, Cuba
	National Paper & Type Co.		City of Mexico, Mexico
	National Paper & Type Co.		Monterrey, Mexico
	National Paper & Type Co.		Guadalajara, Mexico
	National Paper & Type Co.		Buenos Aires, Argentine Republic



ESTABLISHED
1844

J.W. Butler Paper Company Chicago

NON-DISTRIBUTION

Non-Distribution: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type-&Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus Recasting replaces Distribution

*The Greatest Composing Room Economy since
the Invention of Hot Metal Composing Machines*



The Baltimore News endorses
NON-DISTRIBUTION

"THE NEWS is enthusiastic about Non-Distribution because it makes our compositors continuously productive.

"While the saving of the waste of distribution is impressive, far more valuable is the greater speed on ad composition that we get from our men since they have everything they can possibly need within arm's reach—not 'walking distance,' as it used to be when we bought type, rules, leads, slugs and cut bases.

"If a newspaper owned a type foundry, it might supply its compositors with all the material they must have to work efficiently—but no publisher has the nerve or the money to buy that much equipment at foundry prices.

"The best investment the *News* ever made is the metal we have bought to cast in our type foundry—the Monotype Type-&Rule Caster."

Signed—HERBERT WYLE, *Business Manager, NEWS PUBLISHING Co., Baltimore, Md.*

OUR TYPE&RULE CASTER

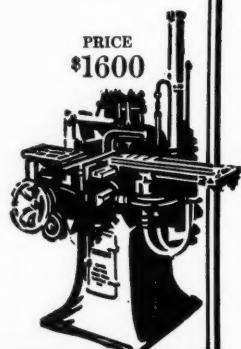
is the only machine for Non-Distribution because (a) it makes type so fast that it costs less to make new type than to distribute used type; (b) it is the only machine that makes *all the "tools"* for the compositor; type, space material, and rules, leads and slugs of any length from 6 picas to 25 inches

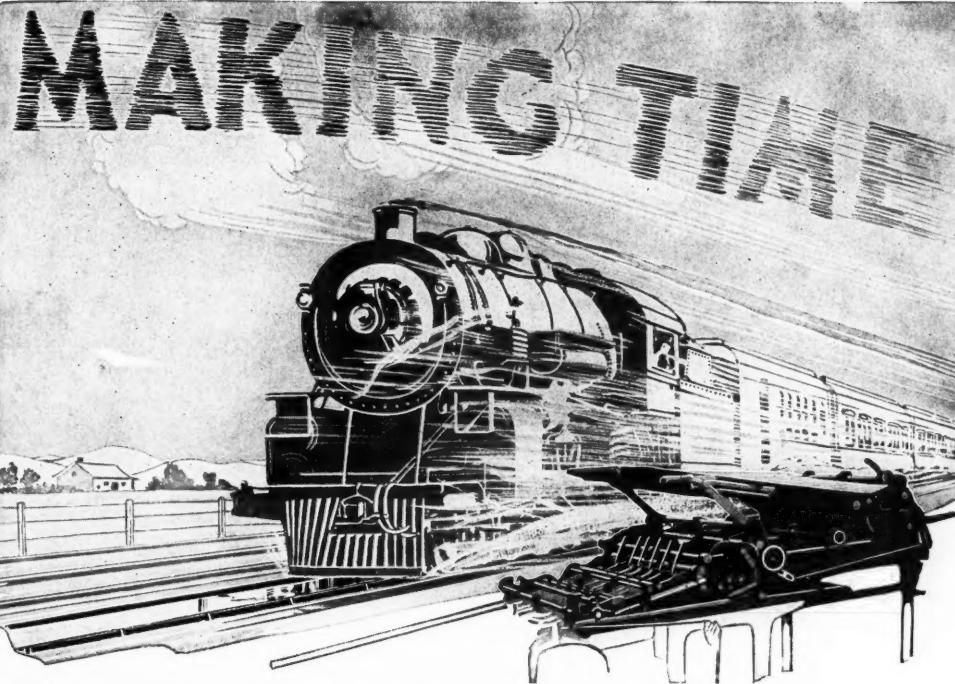
LANSTON MONOTYPE MACHINE CO.

NEW YORK: WORLD BLDG. PHILADELPHIA: CHICAGO: RAND-MCNALLY BLDG.
BOSTON: WENTWORTH BLDG. TORONTO: LUMSDEN BLDG.

Creators of NON-DISTRIBUTION Equipment

Tell your stenographer to have us send you our folder on Non-Distribution





HIS is the day of speed—*sustained speed*. It is not the speed at which a machine can operate for short spurts that counts—it is the speed at which it can *keep* operating.

The surest way to *make* time is to *Keep Moving*.

The Twentieth Century Limited maintains its 20-hour schedule between New York and Chicago not by running at top speed, but by *Keeping on the Move*. It even takes on water while running. The man who planned the schedule knew that stops are costly—consume not only hours but effort and power and money.

Why not apply the same logic in operating your cylinder presses?

The total volume of printing in this country is estimated at \$1,150,000,000. 57.6 per cent is for advertising. \$175,000,000 is for direct-by-mail matter.

The increasing use of direct-by-mail advertising means more work for the printer—better work, longer runs, more profit. How are you going to get your share if you don't *Keep Moving*?

Cross Continuous Feeders on your cylinder presses help you to *keep moving*. They work all the time—take no holidays—have no "morning after" lassitude.

Cross Feeders will increase your output from

20 to 30 per cent, because they enable you to run your presses at the *maximum* speed. Their action is *Continuous*. You load the paper without stopping the presses.

And Cross Feeders enable you to do *Better Work*. As they are entirely free from human frailties, they perform *consistently*. Accuracy of register is assured—*quality* maintained.

You can easily determine whether your cylinder presses are earning you the profits that they should.

Upon request we will send you analysis blanks upon which you can check *costs* against *sales* for any given period. Comparison will show conclusively whether your hand-fed cylinders are profitable, and will also show whether you

can use Cross Feeders to advantage. If you cannot use Cross Feeders profitably we do not want you to have them.

Unless you are afraid to know the truth about the profit-earning capacity of your pressroom why not write for these analysis blanks today?

Satisfy yourself that the surest and easiest way to keep pace with modern progress and make money in the printing business is to adopt time-saving, drudgery-saving, trouble-saving, volume-building methods.

Just write your name and address on the margin of this page, tear out and mail it to us. We will understand.

CROSS CONTINUOUS FEEDER

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Inserting, Cutting Machinery

New York

Chicago

Philadelphia

Detroit

Boston

Atlanta

Dallas

San Francisco

Toronto



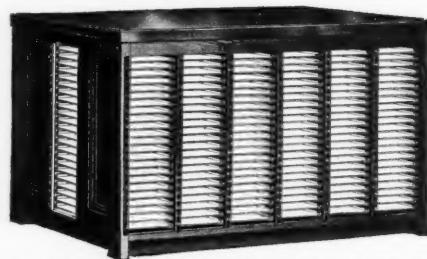
Please Mention THE INLAND PRINTER When Writing to Advertisers.



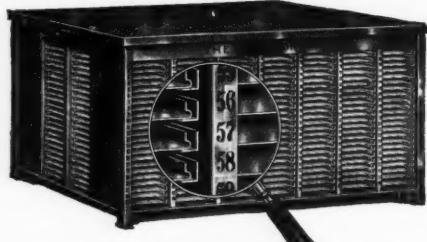
STEEL GALLEY STORAGE CABINET
Made in wood and steel in a variety of sizes



STEEL GALLEY TRUCK
Made in wood and steel in two regular sizes



NO. 3 SAVAGE WOOD TABLE FOR GALLEY STORAGE
Made in two sizes



NO. 723 STEEL TABLE FOR GALLEY STORAGE
Made in two sizes
(Note system of numbering shown in magnified view)

Every Phase

of the composing-room is completely covered by Hamilton Equipment. There are of course new problems frequently arising in connection with the handling of a composing-room. These are eagerly seized upon by Hamilton engineers and carefully worked out as fast as they arise.

Keeping constantly abreast of the times is no more important for the Hamilton organization than for the printer himself, as the improvements brought out by the Hamilton factories not only make it easier to handle the work but cheaper as well.

An idea of the degree of thoroughness with which every phase of any one problem is handled will be noted by referring to the accompanying illustrations showing various kinds of Hamilton Galley Storage facilities supplied by the Hamilton Company, from which it will be seen that every detail of handling and storing matter on galleys has been covered. Not only have cabinets been provided but a galley as well—with patented jointless corners made by one mighty stroke of a powerful press.

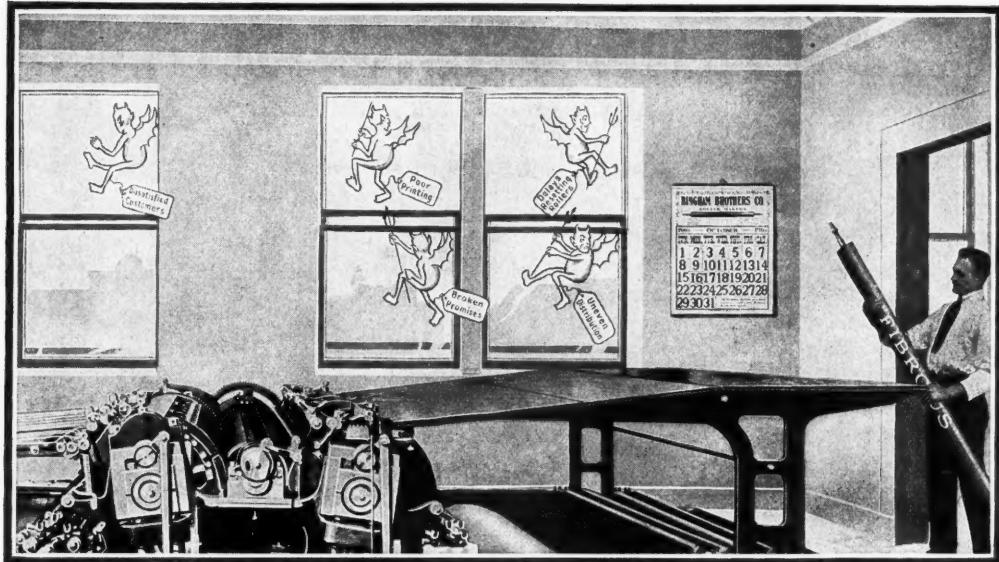
With equal thoroughness are other branches of the printing industry covered by the Hamilton line. Put your problems up to the Hamilton Efficiency Engineers for solution.

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK
AND SOLD BY ALL PROMINENT TYPEFOUNDERS
AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.



When "Fibrous" Comes In at the Door Troubles Fly Out Through the Window

All of your presses may be perfect pieces of mechanism and kept in first-class condition, but if the rollers are of inferior quality there is very little probability of their turning out good, clean-cut printing. The printing press is the mechanical device that has made modern books, newspapers and magazines possible. Through its agency a world-wide intercourse has been established. It has proved itself one of the greatest aids to "that government of the people, by the people, for the people," and is certainly deserving of the best Roller on the market in producing its work.

The high grade of materials used in "Fibrous" Rollers, combined with expert knowledge of roller-making and skilful workmanship, are assurances of the long-wearing and good ink-distributing qualities of these rollers. They can be depended upon to reduce roller troubles to the minimum.

FOR QUALITY, ECONOMY AND SERVICE, ORDER "FIBROUS" ROLLERS
FROM ANY OF THE FIVE ADDRESSES BELOW

Bingham Brothers Company

(Founded 1849)

ROLLER MAKERS

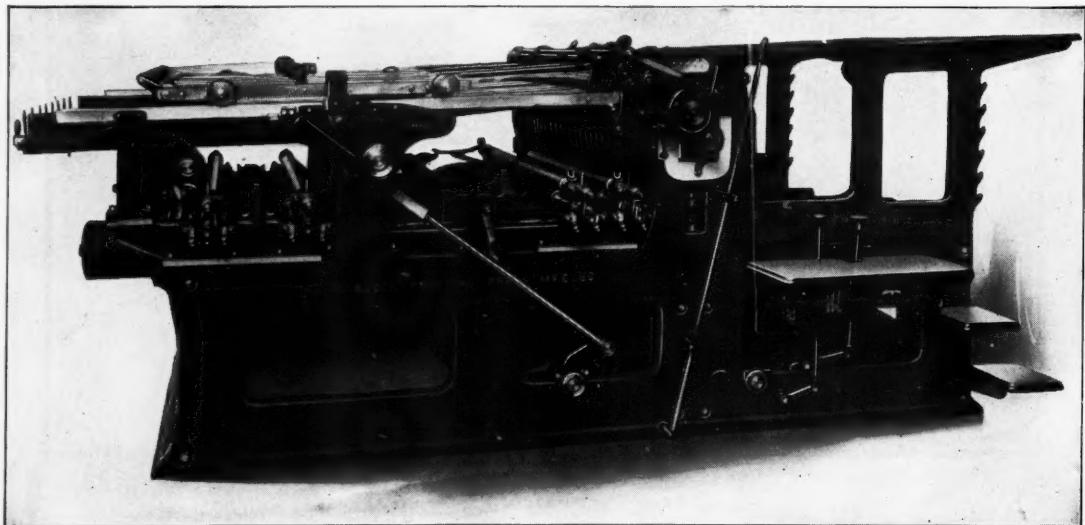
NEW YORK (Main Office) . . . 406 Pearl St. ROCHESTER 89 Allen St.
PHILADELPHIA 521 Cherry St. BALTIMORE 131 Colvin St.

Allied with

BINGHAM & RUNGE CO., Cleveland, E. 12th Street and Power Avenue



The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

All Babcock "Optimus" Composition Rollers are interchangeable—form rollers, table rollers, duct roller—all exactly alike. Rollers which are unsuitable for the form can be used as distributors.

THIS MEANS ROLLER ECONOMY

Every printer should see how easily and quickly one man can remove or replace the rollers.

THIS MEANS TIME ECONOMY

Our Patented Roller Adjusting Mechanism is marvelously simple. The vertical adjustment is effected by means of a self-locking thumb-screw, a variation in height of one thickness of paper being instantly obtainable and automatically locked.

No excuse for melting rollers.

This means economy in both Time and Rollers.

See the machine at work. Watch the

"OPTIMUS" DISTRIBUTION

and you will agree that

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

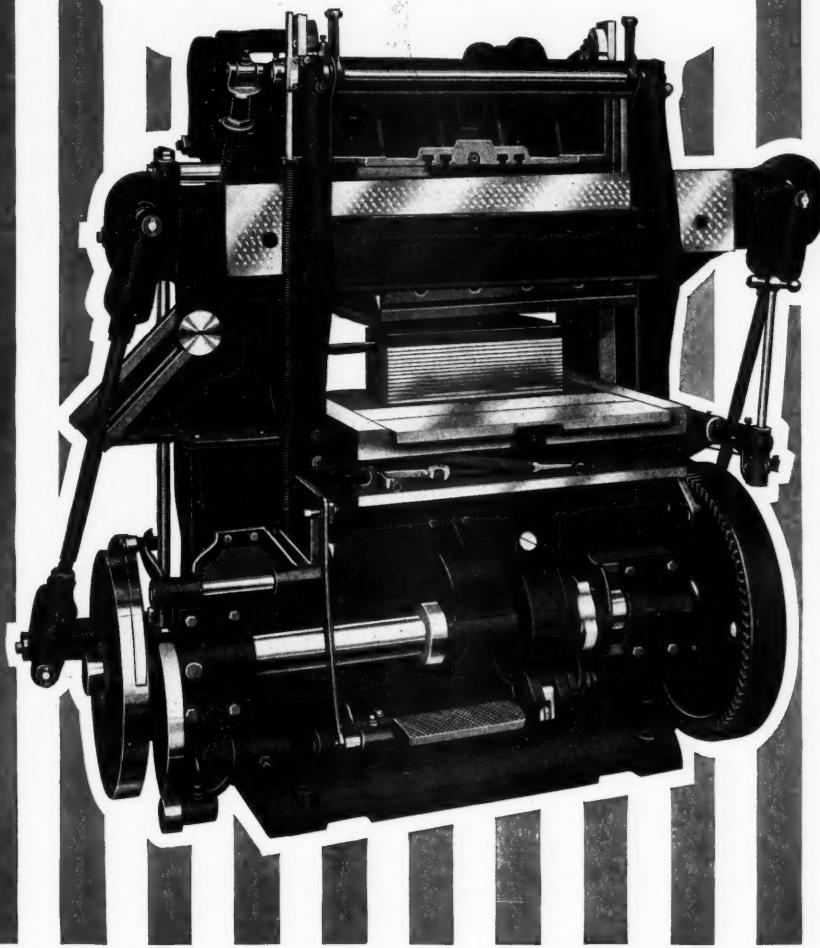
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

THE SEYBOLD "DAYTON" THREE KNIFE BOOK TRIMMER



This machine has made good. Actual performance has more than proven our claim of saving of *time, labor and money*.

ASK FOR DEMONSTRATION

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES: The Seybold Machine Company, 151-163 W. 26th St., New York; The Seybold Machine Company, 112-114 W. Harrison St., Chicago; Atlanta, J. H. Schroeter & Bro.; Dallas, Barnhart Bros. & Spindler; San Francisco, The Norman F. Hall Co.; Toronto, The J. L. Morrison Co.; Winnipeg, Toronto Type Foundry Co., Ltd.; London, Smyth-Horne, Ltd.



Getting Business with Good Stationery

Business Stationery on Old Hampshire Bond is good business for you to get, and it will help your customers get good business.

Why not plan to make a special Old Hampshire Bond campaign for the next two or three months? Your customers, if you are cultivating the right class of trade, ought to be the kind that would appreciate Old Hampshire Bond, especially when the paper is brought to their attention in the right way.

If you are interested in this suggestion, we can co-operate and to good advantage.



Hampshire Paper Company

*We are the Only Paper Makers in the
World Making Bond Paper Exclusively*

SOUTH HADLEY FALLS, MASSACHUSETTS

AMERICAN ASSEMBLING MACHINE COMPANY, INC.

Announces that it has succeeded to the business of George Juengst & Sons and that it will hereafter conduct the manufacture and sale of

The Juengst Gatherer The Juengst Stitcher
The Juengst Coverer The Juengst Binder
in addition to its own
Newspaper Stuffing Machines

This Company is the only concern which is in a position to offer a complete line of machines for assembling signatures, newspaper sections, etc.

This Company controls patents which, among other things, broadly cover the following indispensable features of up-to-date machines in this line:

- On Gatherers:** Automatic Caliper by Gripper Jaws.
Automatic Adjustment of Gripper Jaws by insertion of signature.
- On Stitchers:** Movable devices which stitch signature on the run.
- On Coverers and Binders:** Applying cover to book carried by *continuously moving conveyor* and breaking the cover on the run as distinguished from the old step-by-step machine.
Automatic Trip to prevent glue pot from gluing book when cover is missing.
- On Battery of Machines:** Connecting devices which turn signature from flat to upright position.

Purchasers of machines involving the above features are warned that we have the exclusive rights to *make, use and sell* the same, and that infringers will be vigorously prosecuted.

The manufacture of the machines will be conducted, as formerly, at Croton Falls, New York, where extensive improvements are now being made to increase the manufacturing facilities and insure prompt delivery. Mr. Charles A. Juengst remains with us as Consulting Engineer.

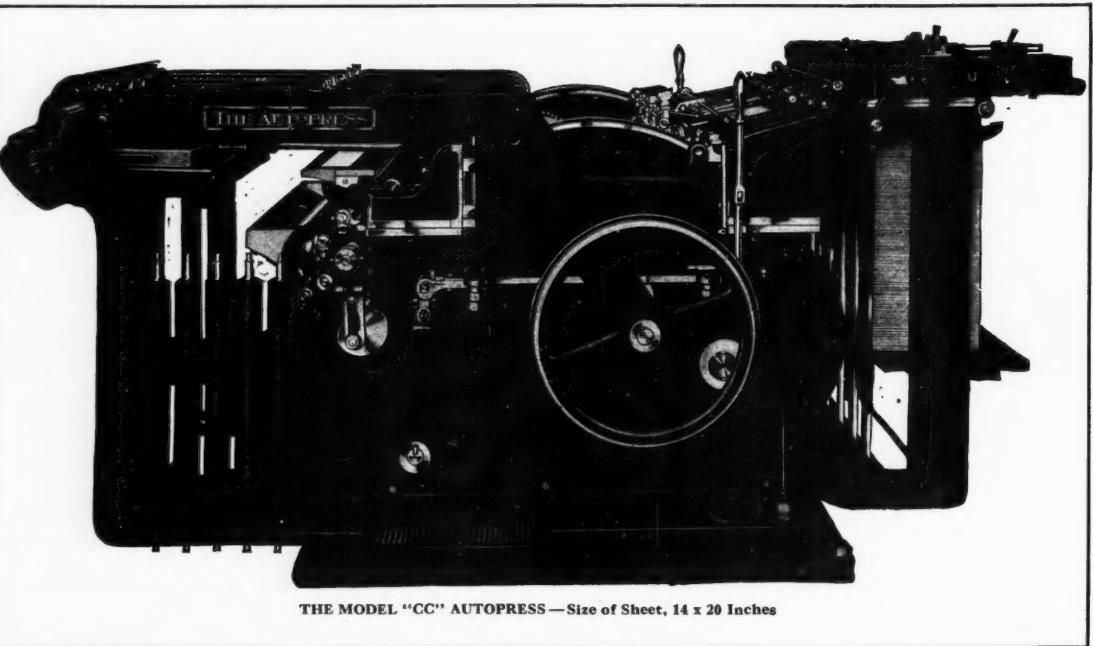
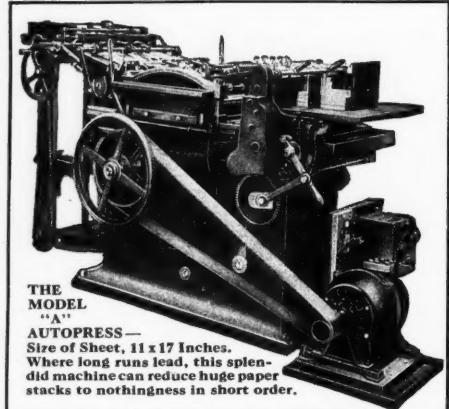
American Assembling Machine Company, Inc.

Factory: Croton Falls, N. Y.

New York World Bldg., New York City

One Man with One of These Presses Can Do Men with Four

as Much as Four
of Your Platens



Take any platen or cylinder feeder in your plant. Install either an Autopress or a "Baby" Cylinder. Introduce your man to the press. Within a week they will be turning out a bigger and better output, in quicker time and at lesser cost. Write for descriptive matter on any or all of these wonderful machines.

AMERICAN AUTOPRESS COMPANY
(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

[Patent Pending]

RULOTYPE

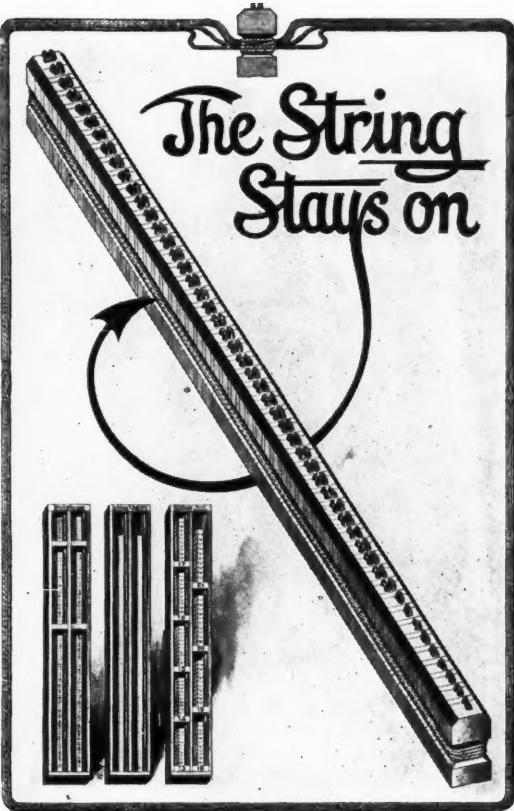
A Unit System of Figures for Numbering Lines on Ruled Sheets

FIGURES, one face only, 10 point body, 36 point set
JUSTIFIERS, 2 point to 14 point body, 36 point set

¶Type was first cast in the form we know it about four hundred and fifty years ago. RULOTYPE is the first real change in the principle of type bodies in all that time. RULOTYPE is new. It's so simple and easy and logical you will wonder why it has never been thought of before. ¶It eliminates nine-tenths of the trouble which tags into the shop with every ruled job requiring numbered lines.

¶Notice the grooves at sides and ends, deep enough to hold the string without coming in contact with the type or furniture next to it. ¶Once the string is on it stays on as long as the form is alive.

¶An old-time printer, who hadn't worked at the case in twenty years, set and tied a column of RULOTYPE figures, 1 to 50, to fit 17-point ruling, in exactly two minutes. He didn't work fast either, being unaccustomed to handling type.



¶By comparison, suppose you have ordinary type. He might do it in less than thirty minutes. Suppose it takes him thirty minutes.

With RULOTYPE it takes two minutes—saving over ninety per cent in time—and every printer knows that time is expensive in his shop.

RULOTYPE MEANS DOLLARS TO THE PRINTER

THE ORIGINAL COMPOSITION can be done in less than one-tenth the time it requires to do it the old way. One reason for the great saving of time is that the compositor handles but one hundred pieces of metal in setting a column of figures 1 to 50, and justifying to fit any width ruling, while the old way he is obliged to handle in the neighborhood of four hundred pieces of metal.



Note the position of the furniture next to a column of Rulotype. The string lays in the grooves, inside the vertical line of the type sides and ends. This permits the furniture to form perfect contact with Rulotype at every point and insures a positive grip when the form is locked.

THERE'S A BIG SAVING OF TIME when the figures reach the stone, both in lock-up and break-up of form.

THERE'S NO CHANCE TO PI. The safety with which a column of figures can be handled is clearly apparent.

PULL-OUTS ON PRESS ARE IMPOSSIBLE, as the figures are locked in the form with the string on.

*With Increased Speed and Certainty of Correct Composition,
With Time Saved in Lock-Up and Break-Up of Forms,
With Possibilities of Pi and Pull-Outs on Press Eliminated.*

Rulotype Means Dollars To You, Mr. Printer!

A test of two years on all sizes, weights and grades of paper has never shown one single instance of variation—the figures fitted the lines every time.

Barnhart Brothers & Spindler
Chicago Dallas Seattle St. Paul Omaha
Washington, D. C. St. Louis Kansas City

In stock by all the leading dealers in printing material

[Set in Pencraft Oldstyle and Pencraft Italic]

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

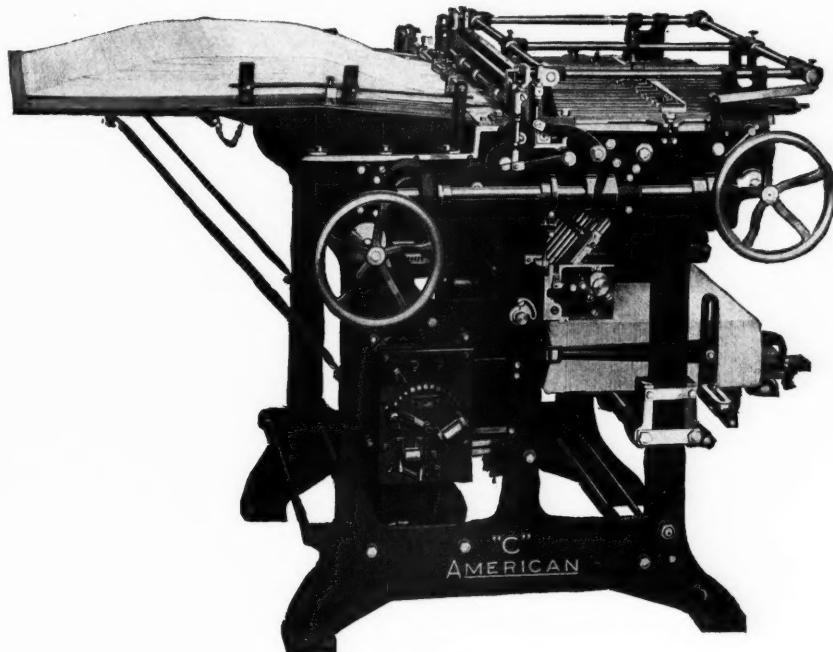
CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building

AMERICAN HIGH SPEED TAPELESS JOB FOLDERS



**"THAT AMERICAN
IS THE BEST BUY
I EVER MADE"**

A lower output cost through higher speed and ability to handle any job you can print—regardless of weight or kind of paper and with greater accuracy and less waste—are the reasons why American High Speed Tapeless Job Folders are the **BEST ADAPTED AND MOST PROFITABLE FOLDING MACHINES FOR THE PRINTER.**

They are the quickest to make ready—run the fastest—take the least floor space and the upkeep is practically nothing.

Our illustrated catalog explains.

We will prove to you by demonstration—as we have to a long list of enthusiastic users.

It will pay you to investigate Americans—write to-day for Catalog "H".

THE AMERICAN FOLDING MACHINE COMPANY
WARREN, OHIO

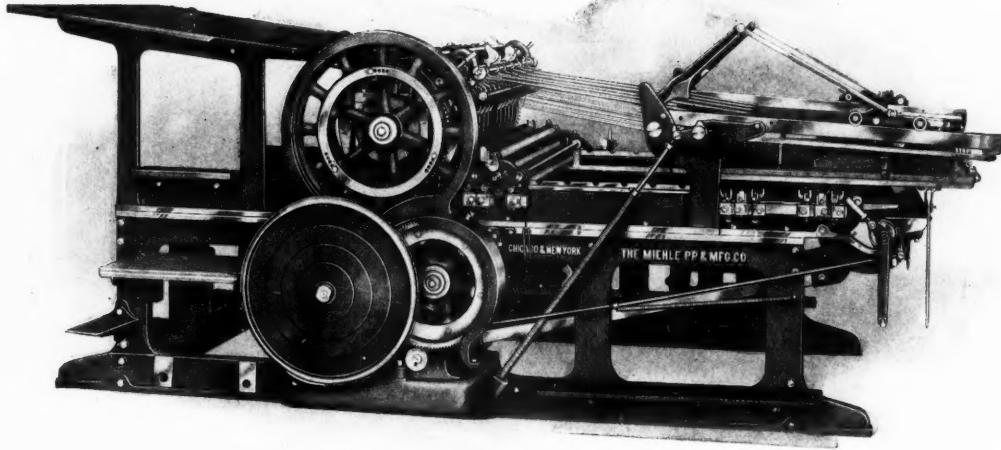
THE FRANKLIN COMPANY

DESIGNERS
PHOTO-PROCESS
ENGRAVERS
ELECTROTYPEERS
NICKELTYPEERS

720-734 SOUTH DEARBORN ST.
CHICAGO

VIEW SOUTH ON DEARBORN ST.
SHOWING COMPLETE PLANT THE FRANKLIN CO.

The Miehle



The Relation of Wages to Output

During the month of July, 1916, eleven Miehle presses were purchased by printers who had never before used Miehles.

An old press of obsolete type requires just as expensive a pressman as a Miehle.

In fact, to produce good work on such a machine, a better man than the average is required.

But the best man in the world is unable to make it turn out more than a fraction of the Miehle's output.

If that fraction is as great as two-thirds, you are paying 50% more for wages per 1,000 impressions on the old press, as compared with the Miehle.

And 50% more for rent, department expense, overhead, etc.

But your selling prices must be figured on the Miehle basis of output if you wish to compete with Miehle users.

No man ever became rich who failed to save money and who, in addition, gave away what he had.

With a Miehle you can save money because the press makes the money for you to save. That's why you never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts

Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago, Ill.	1218 Monadnock Block	Portland, Oregon . . .	506 Manchester Building
New York, N. Y.	38 Park Row	San Francisco, Cal.	401 Williams Building
Dallas, Texas	411 Juanita Building	Atlanta, Ga.	Dodson Printers Supply Company
Boston, Mass.	176 Federal Street	Philadelphia, Pa.	Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

We Have a New Catalog Here for You



Each of the catalogs pictured below contains many pages of vital matter—each interesting and instructive to any printer interested in greater job-plant efficiency. A brief description is given below and we want your request for *your* catalogs according to your needs. No charge. No obligation.

CATALOG OF GOLDING JOBBERS

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, rigidity and durability, unexcelled ink distribution—a press capable of raising the standard of his printed product—decreasing the percentage of cost and increasing the net profits.

CATALOG OF PEARL PRESSES

This is for the man interested in a small, fast press for small work—for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

CATALOG OF GOLDING CUTTING MACHINES

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 42-inch, and adaptable for cutting or trimming of paper, cardboard, leather, cloth, veneer—all stocks from tissue to tin.

CATALOG OF PRINTERS' MACHINERY AND TOOLS

This is for the printer who is interested in a general sense and whose requirements are varied.

CATALOG OF TOOLS AND SUPPLIES

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Type-High Gages, etc.

CATALOG OF GOLDING HOT EMBOSSE

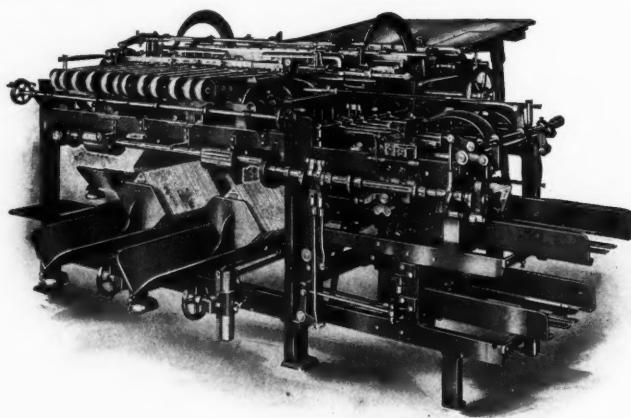
This catalog shows our electrically heated attachment facilitating hot embossing on any job press—producing the deepest and most difficult kind of embossing jobs with only a little more than an ordinary printing impression—and introducing the fact that more heat and less impression is the correct theory for best results in embossing effects.

GOLDING MFG. COMPANY, Franklin, Mass.

Special Double 32 Book Folder No. 1200

Double 16's
Quad. 16's

Single 32's
Double 24's



Made by

BROWN FOLDING MACHINE COMPANY
ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street

ATLANTA, GA.: J. H. Schroeter & Bro.

TORONTO, CAN.: 114 Adelaide, W.

NEW YORK CITY: 38 Park Row

DALLAS, TEX.: 1102 Commerce St.



To-day the printer who deals in "Specialties" is the one who is getting the business at *his own* price—specialty printing means capacity business and big profits.

Decide to-day to enter this profitable field. Choose any one of the following specialties; they can all be printed in large editions at a very low cost—Transfers, Roll, Strip Mileage Tickets, Cash Sales Books, Labels, Bags, Cartons, Order and Loose-Leaf Forms, Bills of Lading, etc., and

then write and ask us about the best machines for doing the work. We will be glad to advise you without any obligation.

A Meisel press makes it easy for any printer to enter the specialty field and build up a profitable business from which competition is practically eliminated.

Write for details

MEISEL PRESS MANUFACTURING CO.

946 DORCHESTER AVENUE, BOSTON, MASS.

THE INTERTYPE
FAIR PLAY - FAIR PRICES - FAIR PROFITS

MAKING THINGS EASIER

MODEL A

Single Magazine
\$2,100

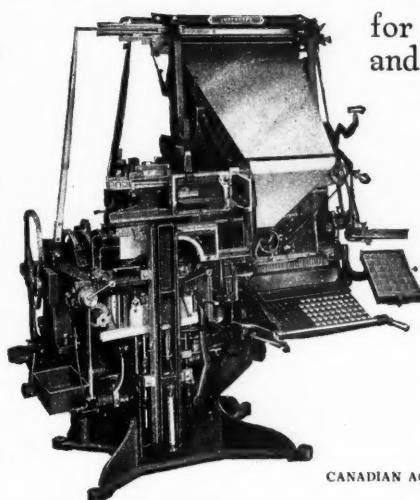
MODEL B

Two Magazines
\$2,600

MODEL C

Three Magazines
\$3,000

Standardized
and Interchangeable
Models



for the man at the keyboard and the man at the machinist's bench has been the constant aim of Intertype designers from the beginning. Among the results are the Screw-bearing Knife Block, Universal Ejector, Spaceband Box, Crucible and Mouthpiece, Two-part Escapement, and other important improvements.

We build to please the man who knows.

CANADIAN AGENTS: MILLER & RICHARD, 7 Jordan Street, Toronto;
123 Princess Street, Winnipeg.

NEW YORK
WORLD BLDG.

INTERTYPE
CHICAGO
OLD COLONY BLDG.

CORPORATION
NEW ORLEANS
316 CARONDELET ST.

SAN FRANCISCO
86 THIRD STREET

THE SCOTT ROTARY OFFSET PRESS WITH PILE DELIVERY

does away entirely with the handling of freshly printed sheets as the product is placed on a receiving table which is lowered automatically at a speed commensurate with the thickness of stock being used. It can then be lowered on to a truck and wheeled away. The presses are built in many sizes; the smallest machine prints sheets up to 22 x 30 inches, and the largest machine prints sheets up to 45 x 65 inches.

Many Styles of Offset Presses

Our line of offset presses is a most complete one, as we build a two-color offset press, also a magazine offset perfecting printing and folding machine that prints and folds magazines at a high rate of speed. Quick shipment can be made on some sizes. Book your order now.

This Method of Printing

opens up a new field for the progressive printer and we will gladly furnish details about same on request. When shall we hear from you?

Visitors to New York or Chicago

are cordially invited to make our offices their headquarters when in either of these cities. Our representatives are at your service at all times.

WALTER SCOTT & COMPANY

New York Office
1457 BROADWAY

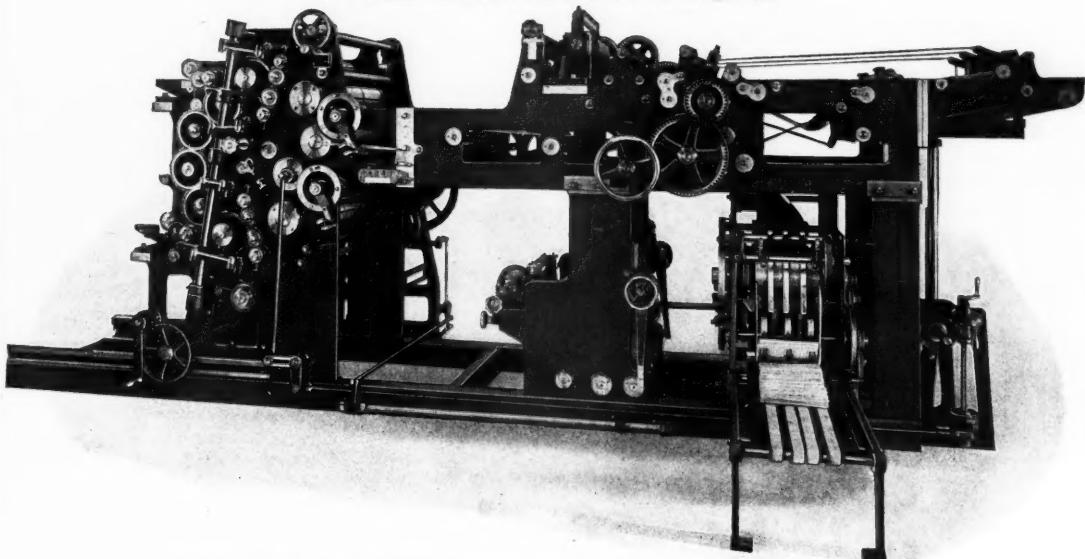
DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.
CABLE ADDRESS: WALTSCOTT. NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Few Words Well Put Surpass Long Stories

WE MANUFACTURE A COMPLETE LINE OF ROTARY PRESSES AND ARE FULLY PREPARED TO MEET YOUR REQUIREMENTS WHETHER STRAIGHT OR SPECIAL.
WE EARNESTLY SOLICIT YOUR INQUIRY



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

WRIGLEY'S Local Ticket Printing Press

For Tinting, Printing and Numbering Card Local Tickets in One to Four Colors.

We also manufacture the

Twentieth Century
Double Web Local
Ticket Press.

Also

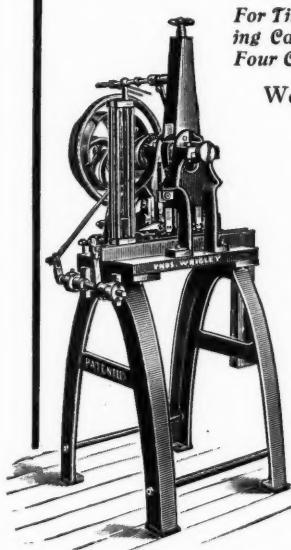
Automatic or Hand
Feed Ticket Cutting
Machines

Local Ticket Counting
Machines

Ticket Tying
Machines

Special Numbering
Heads

And all kinds of Special
Printing Machines.



Write for Complete Description and Special Information.

THE THOMAS WRIGLEY CO.
416 S. Dearborn Street, Chicago

MASHEK PATENT FORM TRUCK ALL IRON AND STEEL



Specially designed to handle difficult forms where the danger of pieing is always imminent.

This device has been thoroughly tested the past six years. Our repeat orders are large.

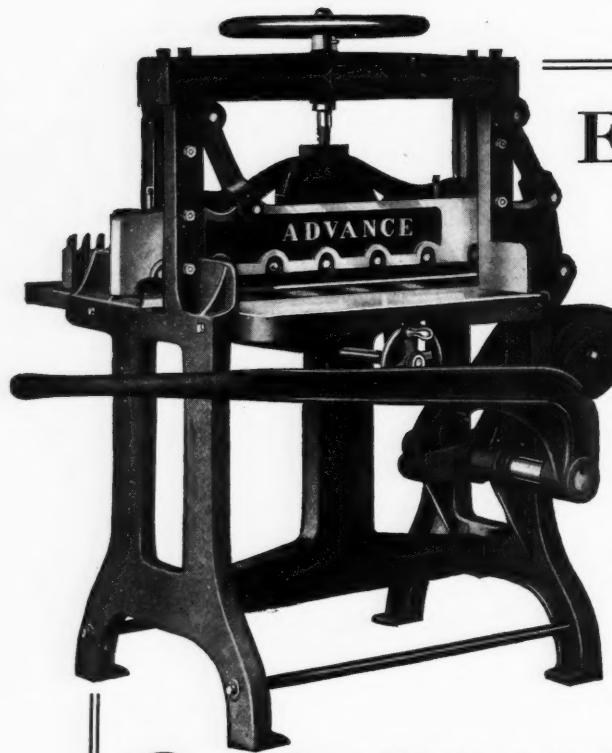
*You Need These Trucks to
Insure Your Profits*

Rigidly constructed of iron and steel and makes a good portable imposing table. Suitable for both large and small printers.

Write for sizes and prices.

Mashek Manufacturing Co.
Sole Manufacturers
1616 W. Lake Street, Chicago, Ill.

Sold by
all Reliable
Dealers.



Everybody Happy

WHEN the printers' supply man sells—and the owner buys—an ADVANCE LEVER CUTTER, both of them derive satisfaction from the transaction.

Every salesman knows that he is selling his valued customer a cutter that will prove satisfactory. He knows that there will be no come-back, and that every ADVANCE sold makes a friend who will help him sell more.

Every owner of an ADVANCE becomes an ADVANCE enthusiast; he feels the same pride in his cutter and the results which it produces as he does in his new automobile, his favorite gun or pet fishing-rod.

Are you posted on the Advance Lever Cutter? If not, write us or get in touch with your dealer. Sold and guaranteed by typefounders and dealers in all principal cities.



The Challenge Machinery Company
124 South Fifth Ave.
Chicago

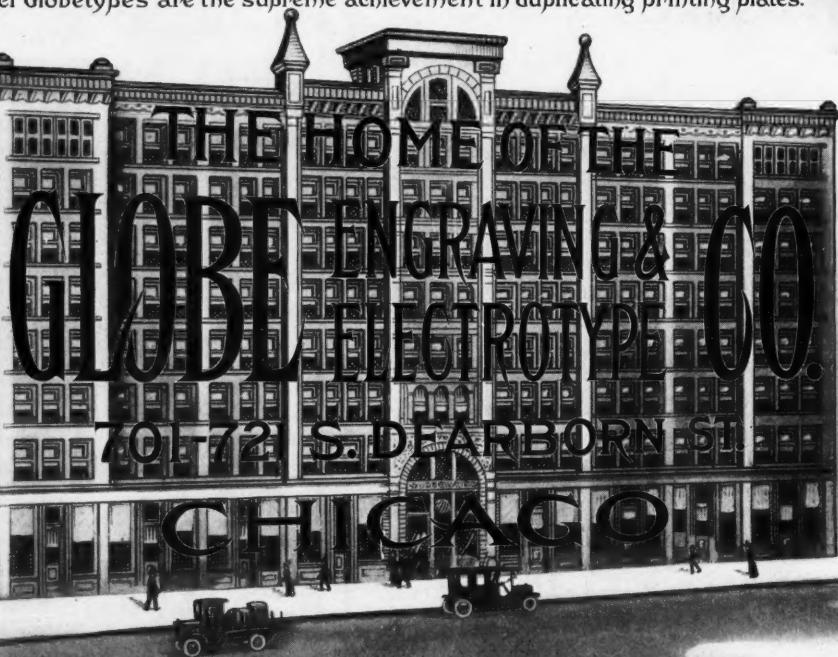
Grand Haven, Mich., U. S. A.

Tribune Building
New York City



"Globotypes" are machine etched halftones and electros from halftones by an exclusive process.
Nickelsteel "Globotypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPE



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

Berry Round Hole Cutter

The machine that *cuts* clean holes with sharp edges and no burrs
 The Berry has a capacity of **fifty inches per minute**
 and cuts clean and sharp through any kind of stock from newspaper to binder's board

Made in Four Sizes

One table model and three floor models



Cutter cannot clog, heat or bend

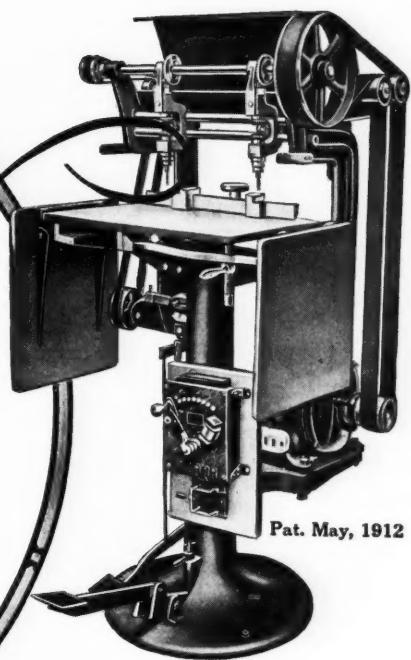
Berry Cutter and Bit
 revolve in **opposite** directions, automatically cleaning and never heating

Fully Equipped

with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company
 309 N. Third St.
 ST. LOUIS



Pat. May, 1912

This is Berry Number 4
 Automatic Lift



U. P. M.—The Trade-Mark of Quality



GOVERNMENT PRINTING OFFICE, WASHINGTON, D. C.

Uncle Sam, Too

The Government Printing Office at Washington, with its tremendous production of Government Reports of all kinds and other Government printed matter, is one of the largest printing plants in the world. It is but one of the many shops which have all their presses equipped with

Chapman Electric Neutralizers

In Uncle Sam's huge printing shops there are one hundred and eight presses equipped with Chapman Neutralizers which are in use the year round. Uncle Sam is continually buying new presses and we are continually installing additional Neutralizers for him.

Let us send you our circular No. 54. Besides a list of some of the users of our Neutralizers, there is full information regarding the machine itself.

U. P. M. Quality is also the basis of our Automatic Feeder and Vacuum Bronzer.

United Printing Machinery Company

116 East 13th St.
 New York

100 Summer St.
 BOSTON

325 S. Market St.
 Chicago



Please Mention THE INLAND PRINTER When Writing to Advertisers.

\$200 IN PRIZES FOR PRINTERS

This Company has for years received reports of profits made and work done by printers using Chandler & Price Presses.

We know there are hundreds of such plants on which we have no reports, and to secure the facts about them we are conducting the following contest.

We want true statements of not more than one thousand words, covering either one of the following subjects:

- “How We Made a Small Gordon Shop Pay”
- “How We Made Our Gordon Press Department Pay”

We Will Pay

For the best submitted . . . First Prize	\$100
For the next best Second Prize	50
For the third best Third Prize	25
For each of the next 5 . Merit Awards	5

(In case of tie for any of prizes offered, a prize identical with that offered will be given to each tying contestant)

Remember, this contest is open to every printer, whether he is a shop owner or a Gordon Press Operator.

We do not want *idle praise* of the press—flowery language will not count so much as actual facts or figures and knowledge of the printing business.

Here are a few hints on the kind of facts we want:

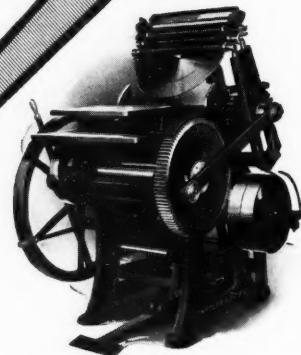
Size of shop—Number of C. & P. Gordons—Investment in Gordons—Per cent of profit on Gordon work—Amount turned out per year—Kind of work—How you sell it and to whom—Form work—Advertising printing—Imprinting—Small runs—Special work—Make-ready—Wash-up—Repairs.

The Judges of the contest will be:

JOHN CLYDE OSWALD, Editor American Printer.
A. H. MCQUILKIN, Editor Inland Printer.
R. A. LOOMIS, Sec. International Ass'n of Teachers of Printing.

The names of winners and winning article will be printed in this magazine.

Make up your mind now to enter this contest. Make a note of this page as a reminder to begin collecting material for your story. Drop us a card and we will send you our folder, "Big Profit From Small Shops." It is written by a printer and shows the kind of story we want.



Suggestions for Contest

Write plainly on one side of paper only. Number the sheets and fasten them at the top.

Write across the back of the last sheet:

Your name. _____

Your address. _____

The name of the shop which you own or work in.

Mail to:
Contest Manager
The Chandler & Price Co.
Cleveland, Ohio

Contest closes January 1, 1917.
No articles can be accepted after that date.

The Chandler & Price Co., Cleveland, O.

SEE THE EMBOSO PROCESS AT THE PRINTING SHOW



You have heard lots of talk, for and against the EMBOSO PROCESS of relief printing in embossed and engraved effects, without dies or plates.

When you get to the Printing Show at Madison Square Garden, New York, Sept. 30th to Oct. 7th, you will find the EMBOSO PROCESS operating right on the main aisle near the front door, where you can't miss it.

See it work. Find all the fault with it that anybody has ever told you, but—be ready to place your order, for you will be convinced that it is the best money-maker in the printing business.

Machines for all shops,

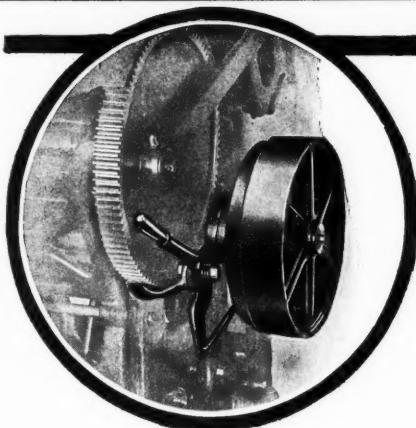
big and little.

\$400.00 down to \$125.00.

EMBOSO SALES COMPANY

Owners of Basic Patents

RIGGS BUILDING, WASHINGTON, D. C.



If you put it up to the pressman
he will undoubtedly say—

*“Yes, I certainly would
like to have Horton Vari-
able Speed Pulleys on all
of our Platen Presses”*

“THIS simple appliance gives the feeder absolute control of the speed of his press at all times.

“It places a lever within easy reach of the right hand, and it's just a matter of pushing this lever up (fast) or down (slow) to get any degree of speed, from a dead stop to the maximum.

“But this is not the only advantage. It also releases the clutch and applies the brake in the same operation. It eliminates belt shifting, and prevents jerky motion and fuse-blowing.

“It takes the place of drive pulley, loose pulley, belt shift and brake, and does away with an expensive variable speed motor and starting box. It can be used with any kind of power, belted direct or to line shaft.

“On the whole, it looks to me like a money-making proposition well worthy of our serious consideration, and I suggest that you write and ask for details about a 30 days' free trial offer.”

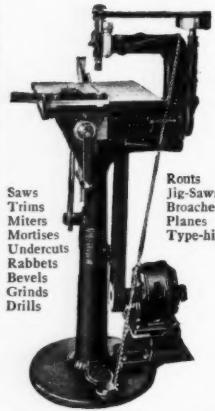
HORTON MANUFACTURING COMPANY

3012 UNIVERSITY AVE., S. E., MINNEAPOLIS, MINN.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

The One Machine
that Saws and Trims
in One Operation



Saws
Trims
Miter
Mortises
Undercuts
Rabbets
Bevels
Grinds
Drills

Routs
Jig-Saws
Broaches
Planes
Type-high

You may prefer to chop slugs with lead cutters, buzz them off rough on a stereotyper's saw, or rough saw and then trim as a secondary operation on a make-shift saw, but when you want to cut slugs for profit—why,

*You will buy
The Miller
Saw-Trimmer*

There's a heap of difference in *getting by*, and *getting by with a profit*. A Miller Saw costs a little more money at the *buying point*—but it saves a big bundle of money at the *profit point*.

Miller Saw-Trimmer Company

Main Office and Factory: Point Building
New York Pittsburgh, Pa. Chicago

For Large or Small
Presses, Machines—

The Monitor System

insures complete automatic troubleless control—

"Just Press a Button"

—no juggling with a rheostat handle, no waiting for the machine to speed up or come to rest, positive control of every movement, and smooth, perfect operation even in inexpert hands.

It is the one system that provides safety for man, motor and machine, and gives precise, immediate action always.

Ask for complete data on our Alternating Current Controller

Monitor Controller Company

111 South Gay Street, Baltimore

NEW YORK PHILADELPHIA BOSTON CHICAGO

**BLOMGREN
BROS. & CO.**

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO



QUALITY

Service—Price

A Combination Impossible to Beat

"Satin
Finish"
Copper
and Zinc



All
Engraver's
Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES
610 Federal St. 116 Nassau St. 3 Pemberton Row
Chicago, Ill. New York City London, E.C., Eng.

All Ye Who Seek Profits!



**Know the Monitor
before you pur-
chase a Wire
Stitcher**

LATHAM MACHINERY CO.

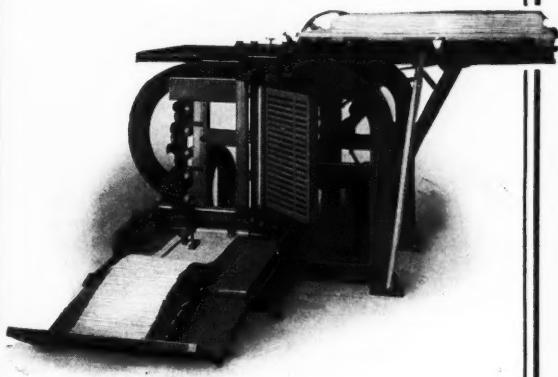
NEW YORK

CHICAGO

BOSTON

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

**Award of Honor
and Gold Medal**

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

**THE
CLEVELAND FOLDING
MACHINE CO.**

CLEVELAND, OHIO

Catalog Cover Papers



Simulating Fine Leather

They Looked No Further

"We wish to thank you for the book demonstrating the possibilities of Levant Covers. It is indeed a work of art and the Covers in a variety of colors strongly appeal to our sense of the beautiful.

"We are about to publish a number of catalogues, also a volume containing a brief history of this Society, which is the oldest of its kind in America.

"Your Levant Covers have solved a problem for us, and we shall look no further for suitable material out of which to construct an unique volume."

THE CONNECTICUT BIBLE SOCIETY,
Samuel W. Raymond, Secy.

Every printer and every buyer of printing should have the Levant Sample Book, and a copy of XTRA,—the house organ that is "so different."

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

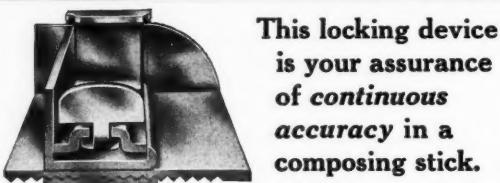
Christmas Cards

There is a great deal of money spent each holiday season for Greeting Cards and Folders.
Do you solicit orders?

May we send postpaid samples of our full line containing 93 numbers for \$1.00?

STAUDER ENGRAVING COMPANY

Steel and Copper Plate Engravers
Printers and Embossers for the Trade
231 N. Fifth Avenue - - Chicago



This locking device
is your assurance
of continuous
accuracy in a
composing stick.

Wear can not affect the accuracy of a Star Composing Stick because the knee is held securely at both ends by a series of V-shaped locking projections in the knee which fit into corresponding grooves in the bottom of the stick. Whatever wear may occur in grooves or projections is automatically taken up, because the projections must always work to center of grooves, as illustrated by sectional cut above.

This point alone warrants your using Star Sticks even if they didn't have many other advantages. You can get them at your dealer's.

THE STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.



Printing inks for all requirements. Our laboratories are at your disposal.

DISTRIBUTORS

R. D. Wilson & Sons
Clarksburg, W. Va.

The Tri-State Paper Co.
Cumberland, Md.

The Colorado Ink Co.
Denver, Colo.

The Crescent Paper Co.
Indianapolis, Ind.

Mercantile Paper Co.
Montgomery, Ala.

Wright, Barrett &
Stilwell
St. Paul, Minn.

The Richmond Print-
ing Ink Co.

C. I. Johnson Mfg. Co.
St. Paul, Minn.

N. J. Hoey,
Richmond, Va.

Wahpeton Paper Co.
Wahpeton, N. D.

The Ullman-Philpott Co.

Established 1881

4811 Lexington Avenue, Cleveland, Ohio

Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

Price \$1,950
f. o. b. Hartford, Connecticut

WOOD & NATHAN CO.

Sole Selling Agent

30 East 23rd Street, New York

Bronze Powders,

for October, November and December delivery.

IMITATION GOLD LEAF and **ALUMINUM LEAF**, in large or small quantities.

BLOCKING FOILS, for embossing, stamping, bookbinding or publishers.

MOLLETON, the kind you want and of the best grade.

PURE GOLD LEAF.

IMITATION LEAF PAPER for boxmakers.

DRY COLORS.

GOLD AND SILVER PRINTING INKS.

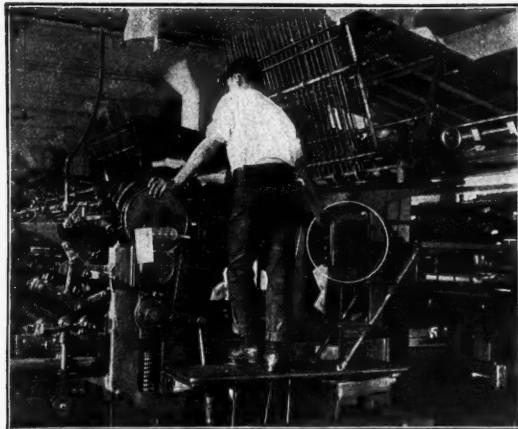
Let us know your needs

Samples and prices sent upon request

T. RIESSNER

51 GOLD STREET

NEW YORK CITY



A Touch of the Fingers

on the Master Station and the *Big Press* is under **PERFECT CONTROL**—Started, Inched, Stopped, Speeded Up, Slowed Down, Reversed.

The Sprague Automatic Controller Does It All

Send for Bulletins No. G & H-4



Sprague Electric Works
of General Electric Company

Main Offices: 527-531 W. 34th St., New York, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



Nº 12345

Facsimile Impression
Size 1 1/2 x 1 1/8 inches.

**UNEQUALLED RESULTS
MAXIMUM ECONOMY**

NO SCREWS

To number either forward or backward.

FULLY GUARANTEED

Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69
Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456

I CAN FURNISH

**Morgan Expansion Roller Trucks
for Doyle-Allen Distributors**

10 x 15, Set of 4, \$4.50—12 x 18, Set of 4, \$5.00—14 x 22, Set of 8, \$10.00
These are specially made to my order and carried in stock at Cleveland. Sent prepaid if cash comes with order.
(State if oversize 10 x 15 rollers are used.)

October 15th is the last day

to buy a T-B Safety Guard for \$5.00

(Any size Chandler & Price press)

Only one to a customer at this price, cash with order.

REDUCES LIABILITY INSURANCE RATES

Indorsed by every purchaser, and winner of every competitive test.

**2 7/8 T-B Fraction Makers 2 7/8
T-B Angle Rules**

Piece fractions from 18 to 72 point and corner angle coupons can now be set as straight matter.

Acme Multi-Color Attachment

Changes your C. & P. press into a two or three color press in fifteen seconds; perfect separation of color and distribution.
(Made for all sizes C. & P. and for Standard Automatics.)

Morgan & Wilcox is the last word in labor-saving iron furniture and lock-up systems—cuts lock-up time in half.

SEND FOR CIRCULARS

T-B "GENE" TURNER T-B

(Formerly the Turner-Bland Co.)

30 EUCLID ARCADE, Dept. M CLEVELAND, OHIO

T-B Branches and Representatives being established in all principal cities—good territory for good specialty men.

THE DISPLAYOTYPE

A New Typesetting Machine

**That will do practically everything with type that is now being
accomplished by hand**

The DISPLAYOTYPE COMPOSING MACHINE is designed to be built along entirely different lines from composing machines now in use—the Displayotype will not be a competitor to the present machines, but is designed to go far beyond the present body type composing machines.

The Displayotype is designed to be a DISPLAY LETTER SLUG-CASTING MACHINE, and arranged so one machine may carry from 4 to 75 complete fonts of DISPLAY TYPE MATRICES, ranging from 6 point extended to 120 point face in depth, and from 2 points to 216 points in width. This range will give regular, condensed and extended faces in one machine.

It will eliminate ALL distribution, ALL cases, case racks, sorts, etc. It will occupy LESS room than an ordinary double case rack. It will eliminate ALL wrong fonts and mixed cases—although several different sizes and faces may be used in the same line at the will of the compositor. It will eliminate the bother and loss of time of hunting for sorts, thin spaces, etc.

ALL COMPOSITORS will be OPERATORS, setting their own lines as occasion demands, with the aid of the machine instead of composing sticks, cases, etc.

It is a DISPLAY TYPESETTING MACHINE and is not to be classed as in competition with the present small letter composing machines.

This machine will be the greatest improvement in printing office equipment that has been brought out since the advent of typesetting devices, which are now so generally used in all large printing establishments for the composition of body matter of books and newspapers.

"I have known Mr. E. E. Wilson for fifteen years or more as a thoroughly practical printer, and am familiar with the idea he is developing. Such a machine will have a splendid market just as quickly as it is demonstrated to be what the designer claims."—W. V. Cowgill, *The Leader-News, Cleveland, O.*

"Your invention is right in the line of our normal necessities. It seems to me that you have gone Mr. Mergenthaler a point considerably beyond his accomplishment, up to date, in the setting of display type, and I hope that you may be able to perfect and place on the market a machine which will meet every-day requirements of a modern newspaper office."—C. H. Fentress, *The Cleveland Press.*

A rare opportunity for investors to acquire an interest in this wonderful machine. Get in on the ground floor and become an original subscriber to the capital stock of a \$250,000 Stock

Company now organizing.

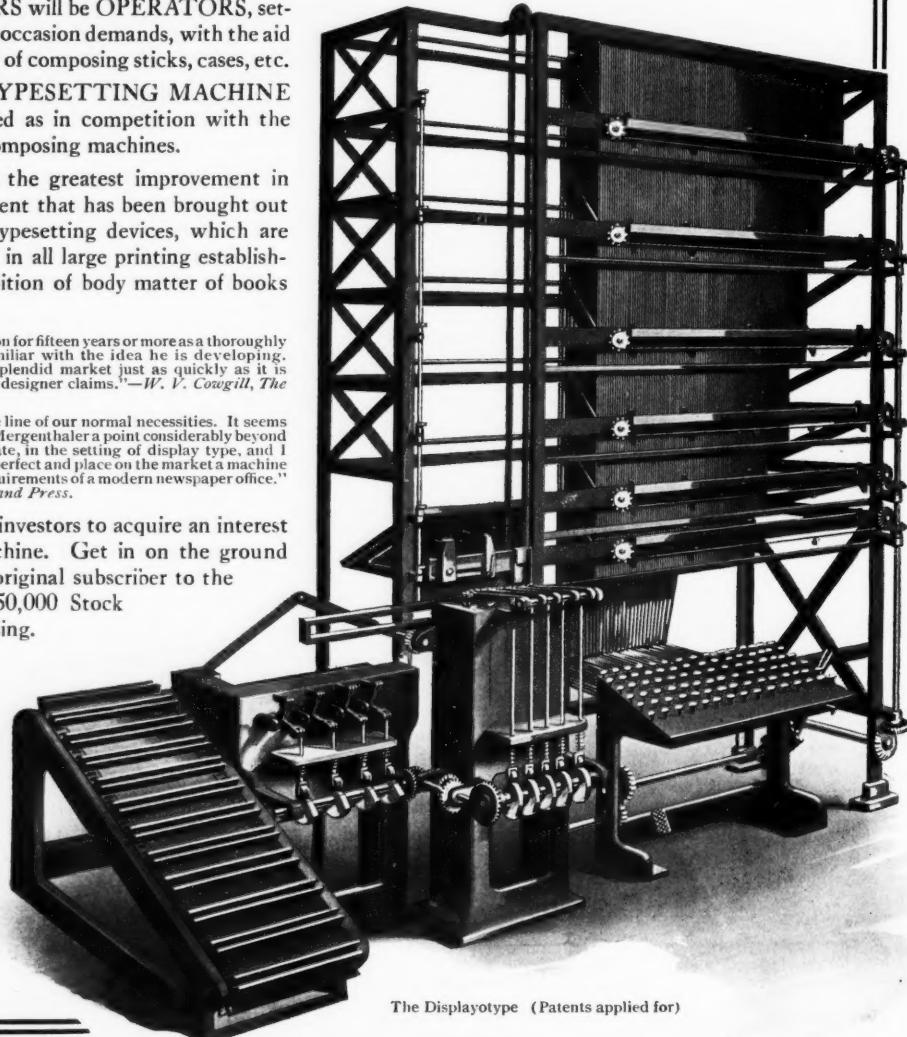
Send for literature giving complete information on this new machine, and investment particulars.

Address

E. E. Wilson

1514 Prospect
Avenue

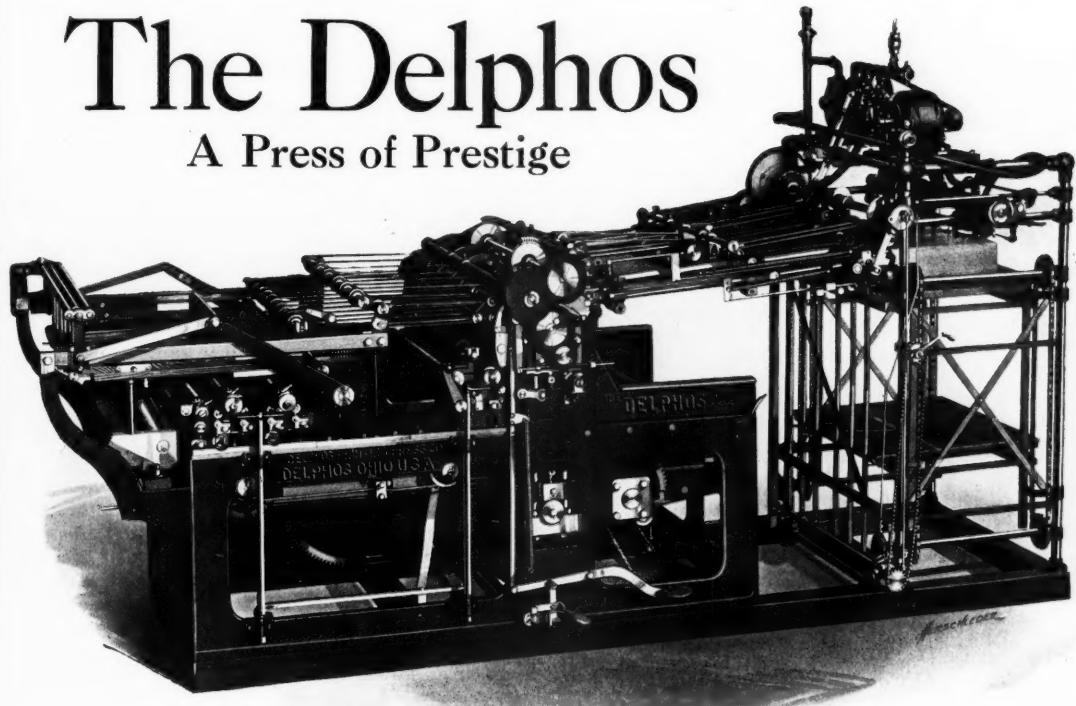
Cleveland, Ohio



The Displayotype (Patents applied for)

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

One year ago this month, the first Delphos Two-Revolution Press and Mechanical Feeder was sold and running.

The response that active printers have made to our efforts has been gratifying to us, and that the results The Delphos has given them are equally gratifying to its buyers is evidenced by the fact that every Delphos Two-Revolution Press and Mechanical Feeder sold during the past year has been and is now in satisfactory operation. Every Delphos unit placed has made good and has verified, for every owner, the statements we made to him when the machine was sold.

The Delphos is a money-earner—a producer. Its range makes it universally useful. Its simplicity adds hours to productive time and its speed increases production wonderfully.

We invite complete investigation, and will send descriptive matter to any interested printers.

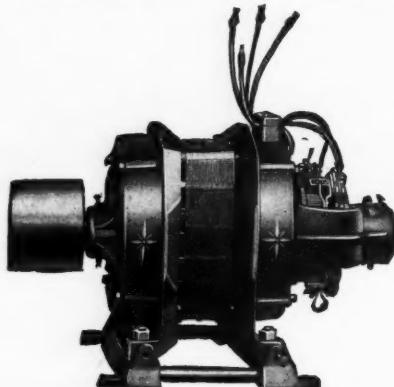
The Delphos Printing Press Co.
DELPHOS, OHIO

These are the Direct Results of Kimbleizing

Less use of the throw-off. Less spoilage. A greater number of impressions per hour.

Where Kimble drive is used the efficiency of each press is increased fully 25% over line-shaft drive—and at least 20% over ordinary a. c. motor drive.

You always have the right press speed for every job because Kimble Motors have a range of speed from 500 I. P. H. minimum, to maximum capacity of press, by gradual gradations.



Kimble Job Press Motor

"A touch of the toe" regulates the speed of the press—the feeder can increase the speed as the rollers "warm up" and as he becomes accustomed to handling the stock.

Kimble motors reduce the current in almost direct proportion to every reduction in press speed.

The saving in current costs alone will pay 10 per cent monthly dividends on the cost of a Kimble.

You can Kimbleize your entire plant or a single press—and realize this 25% increase in efficiency, this $\frac{1}{4}$ more producing power— $\frac{1}{4}$ more profits—for every press operated by a Kimble Motor.

Send for the "Red Catalog"—describing the motors built specially for running printing presses



Kimble Printing Press Motors are sold by all the leading printing supply houses and typefounders.

Kimble Electric Company
635 No. Western Ave., Chicago

A Speed of 7,000 to 8,000 Impressions per Hour Is Guaranteed

WE HAVE SHOWN in previous announcements how the Stokes & Smith Press answers all requirements in ease of operation, speed of adjustment, etc.

But the one basic reason why it has a place in the modern printing shop is its ability to produce impressions at its guaranteed speed—7,000 to 8,000 per hour.

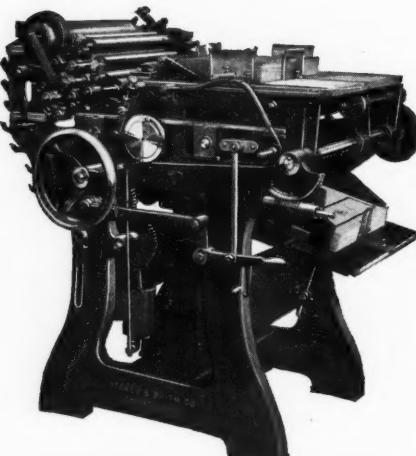
It is on this basis principally that it must interest you, and its success depends on its ability to hold to this basis.

There are in most every shop many jobs that go through with an exceedingly slim margin of profit. Even when figured on the regular basis, unexpected delays or alterations cause losses; and upon the rapidity with which these jobs can be put through on the presses depends the final profit—or loss. There are quite often long runs of average commercial work such as tags, letter-heads, shop forms, folders, etc.

With a Stokes & Smith Rapid Rotary Press such work goes through in a minimum of time—both in preparation and in actual running. It enables the careful estimator to make an excellent profit on work which otherwise would show very little, if any. At the same time quotations can be made and competitive orders obtained that would otherwise be out of reach.

Complete catalog on request, together with any special information you need, to give this press careful consideration. Write us to-day.

Stokes & Smith Company
Northeast Boulevard
Philadelphia



STOKES & SMITH RAPID ROTARY PRESS

A New Specimen Book —Free to Printers

You will like this unique display of letterheads and envelopes featuring three of our Papers—

**Marine Bond Willow Bond
Marquette Bond**

The samples in this new portfolio show the adaptability of these excellent bond papers for Printed, Engraved and Lithographed letterheads.

Many of the designs are artistic—many are practical. The variety of colors and combinations offers real ideas to you. By having this Specimen Book and showing it to your customers, you will create a desire for new business stationery.

*Ask for the "Swigart Book" now.
It will be sent promptly.*

SWIGART PAPER COMPANY
653 So. Fifth Ave., Chicago

THE JAENECKE PRINTING INK CO.

With a successful experience of three-quarters of a century in supplying the world's leading printers we offer our goods with confidence that they will meet the most exacting requirements

Branch Offices in
New York Baltimore Chicago
New Orleans Detroit
And From Jobbers Everywhere



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N.J.

CHAS. H. AULT, President and Treasurer

THE ROUSSEAU ECONOMY CHASE

A Money-Making Triumph for Publishers

THE ROUSSEAU ECONOMY CHASE is the latest device for newspapers, cutting the cost of the average newspaper's print stock from 4 to 6 per cent. If you are using greater than 66½-inch rolls for 7-column 8-page paper, you are buying more paper stock than you need. There is a corresponding saving for 4- and 6-page stock. Every publisher realizes what this means at the present price of newspaper stock.

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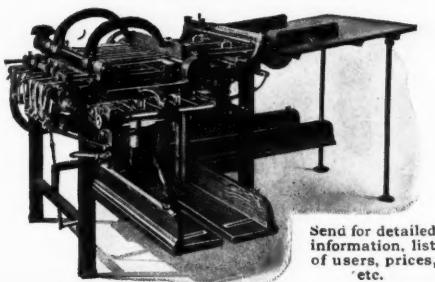
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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 58

OCTOBER, 1916

No. 1

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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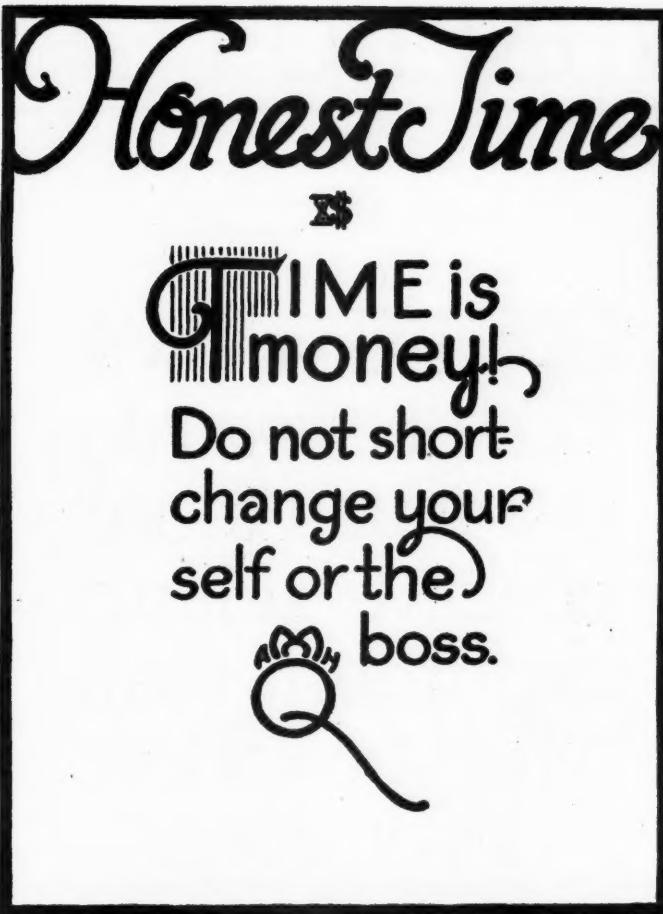
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Designed and lettered by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.



WHAT DO I GET



WHAT you will
get if you do
is a much more
effective selling
argument than
what you will lose
if you don't.



F.M.KOFRON

Designed and lettered by F. M. Kofron, assistant instructor Inland Printer Technical School
and I. T. U. Course of Instruction in Printing.

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THE OTHER HALF

By ROSS ELLIS

DAN FEARON stood in the private office of the Monroe Printing Company, twisting his soft hat between his hands and feeling distinctly uncomfortable. In seven years he had come up through the Monroe Company from errand-boy to salesman. Now he had announced his decision to go to work for a rival concern. Secretly he was quite ready to listen to any inducements to remain which old David Monroe might offer, but the other showed a discouraging tendency to consider the matter settled.

"Of course I'm sorry to see you go," Monroe assured him, "but I guess we'll get along somehow. Good luck to you."

"And I'm sorry to leave. Still, in justice to myself, I don't see how I could turn down Tennebaum's offer."

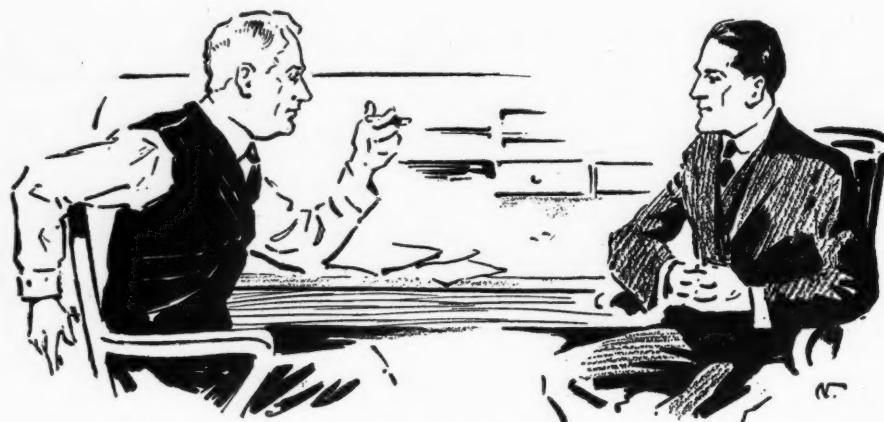
"No more do I," said Monroe, heartily—a shade too heartily to please the retiring one. "You are in this business to make money, and if you think you can make more money on the arrangement Tennebaum offers you, that's the place for you."

"Well, there oughtn't to be any doubt about that," argued the salesman, still hoping that a counter proposition would be forthcoming. "You pay me a small salary and a commission on the orders I get; Tennebaum offers the same salary and a larger commission. It seems to me that's about all there is to it."

Monroe laughed and shook his grizzled head. "No, Dan, that's only half."

Fearon stared at him. "I don't know what you mean. If you will show me how I can make as much money here as I can working for Tennebaum, I'll be glad to stay."

Again the old printer shook his head. "You'd better go, Dan. On



"Of course I'm sorry to see you go."

the face of it the other deal looks better, and maybe it is just as good as it looks. No matter what I said, you wouldn't be satisfied until you had tried it." He arose and offered his hand. "You've done good work here, and I don't mind saying that I'll miss you. If the new job doesn't pan out as well as you hope —"

"Why, then," said Fearon, "I'll come back and ask you what you mean by 'the other half.' "

"You won't need to," laughed the other. "You'll have found the answer for yourself by that time. But come back, anyhow."

The Tennebaum Printing Company was an enterprise which had been launched several years before with an up-to-date plant, a good bank balance and a belief in the mind of the proprietor that there was a lot of easy money in the printing business for a man as smart as Abe Tennebaum. At the time Dan Fearon was engaged the plant was still well equipped, but the bank balance had dwindled. As for the proprietor's beliefs, let him speak for himself.

"Give me orders and I'll make money, believe me! Ten salesmen I have had, one after another, and I assure you they were a bum lot. They start out pretty good, most of 'em, but in a month or so they stop working and try to tell me how I should run my business, so I have to fire 'em. Order-getters is what I want, Mr. Fearon, not preachers. You get me orders and I should worry about how much commission you make."

Dan buckled down to the new job with a determination to make a record that would satisfy both himself and his employer. His training under David Monroe had been along constructive lines, and he knew far too much to waste his time in haphazard calls from office to office. To produce the income which he desired and the volume of business that

Tennebaum demanded, it was necessary for him to go gunning for larger game than could be brought down by scattering shots.

For months, to Dan's knowledge, the Prismatic Dye Works had been considering an advertising campaign of national scope, one feature being a series of folders for distribution by dealers throughout the country. It would be a job big enough to keep the presses of the Tennebaum Printing Company busy for many weeks. This job, among others, Dan determined to secure for his new employer. Accordingly he went down to see George Winslow, the purchasing agent of the Dye Works.

"We are not ready, as yet, for the big job," Winslow told him, "but I'll put your name on the list and you may be sure you'll get a shot at it when the time comes. I never had any work from Tennebaum's shop. Seems to me I've heard unpleasant rumors about him. He can be depended on, can he?"

"If I didn't think so," said Dan, "I wouldn't be soliciting orders for his shop."

"Of course you wouldn't," nodded the buyer. "I'll tell you what I'll do. Here is a sample of a time-sheet that your old concern got out for us last year. I was about to send Monroe a repeat order; but under the circumstances I'll get your estimate first. Figure on furnishing an exact duplicate of the sample in lots of five thousand, and if your price isn't out of reason I'll give you the order. This will give me a chance to try you out before the big job comes along."

This happened on the morning of Dan's first day in the employ of the Tennebaum Printing Company, and Abe Tennebaum was much pleased when the order was placed on his desk.

"That's the boy!" he exulted. "An order-getter I needed, and you are a real one. A fine price you got, too. I'll make some money on this job, believe me!" He studied the sample. "Say, they don't need stock as good as this for time-sheets. Prices on paper like that have gone away up."

"My estimate covers the increased cost," said Dan. "I told Winslow we could save him some money if he'd let us substitute cheaper stock; but he insisted that he wanted an exact duplicate of the sample, so we'll have to give it to him."



"Order-getters is what I want—not preachers."



"Tell me what kind of a snide concern it is you are taking orders for."

customers with whom he had done business in the past and who unconsciously gave him credit for the quality of the work turned out by the Monroe Printing Company. He also endeavored to secure more important business by suggesting to some of his larger customers various plans for advertising their products. He had great faith in the policy of creative salesmanship, and of his eventual success he had no doubt.

Then came a letter from the Prismatic Dye Works, asking that he call on the purchasing agent at his earliest convenience. Half an hour after the letter reached him, Dan followed his card into George Winslow's office.

The purchasing agent answered Fearon's smiling greeting with a curt nod and indicated a chair.

"Sit down," he invited sternly, "and tell me what kind of a snide concern it is that you are taking orders for."

"My concern's all right," said Dan. "I don't know what you mean."

"And I don't know what *you* mean by trying to slip a deal like this over on me. Look here." He threw across the table two printed sheets. "Here is a sample of the time-sheet the Monroe Printing Company made for us—which you agreed to duplicate exactly. The other is a sample of what you furnished. Compare the stock."

Somewhat dazed, Fearon picked up the two sheets and examined them closely. One glance was enough. He laid them down and looked the buyer squarely in the eyes.

"There's some mistake here. Maybe a few sheets of this cheap stock got mixed in, but if so it was —"

"Fearon," interrupted Winslow, "I don't think you're trying to fool me, and I hope you'll not fool yourself. I've done business with you long enough to know that you, personally, are honest; but the shop that got out this order is crooked. At the top of every package there are a

"Sure, we have to," agreed Tennebaum, with a grin. "You run along and get some more orders. Leave the filling of them to me."

For the next three weeks young Fearon worked as he had never worked before. He started a stream of routine orders flowing into the shop from cus-

few sheets that are all right; underneath, the stock is all low-grade. That wasn't done by accident. It was a deliberate attempt to cheat, and if the stockroom boy hadn't called the matter to my attention it would have succeeded. Pretty small business, it seems to me."

"I want to see those packages," demanded Dan.

When he returned from the stockroom his face was flushed with humiliation.

"We'll either make you an allowance, based on the difference in price of stock, or reprint the entire order free of charge," he promised doggedly. "Which do you prefer?"

"Neither," answered Winslow. "The incident is closed, so far as we are concerned. I just called you down here to explain to you why we shall not ask the Tennebaum Printing Company to compete for any more of our printing business."

"I understand," admitted Dan.

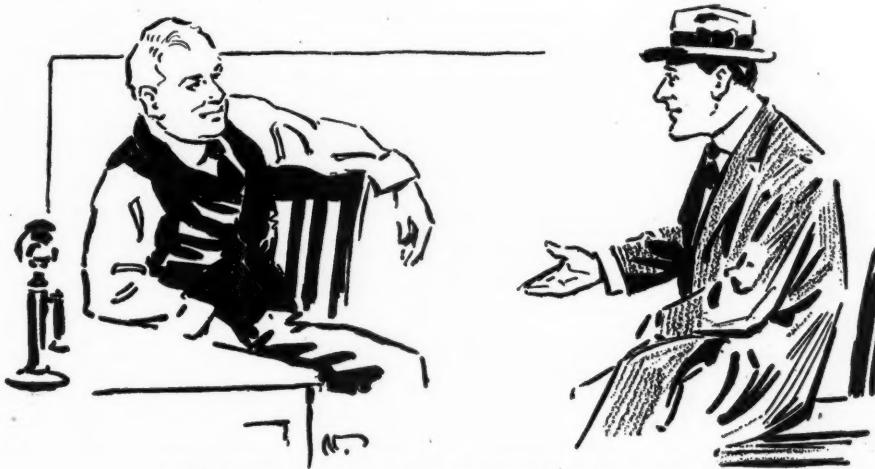
Two hours later, after a stormy interview with Tennebaum, Dan sat in David Monroe's private office. He had just finished telling his former employer the whole story.

"And I also understood," he concluded, "just what you meant when you said what you did about 'the other half.'"

"Yes?" smiled Monroe. "Suppose you tell me."

"You meant that business-*getting* by a salesman doesn't carry him very far unless it is backed up by business-*keeping* on the part of the house he works for. That is the other half of the proposition, and I've learned that it is a mighty important half."

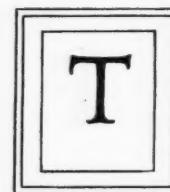
"If you've learned that much," said the old printer, "your old job is waiting for you."



"And I also understood just what you meant about 'the other half.'"

CONCERNING AUTOMATIC PRESS OPERATION

By E. W. GEORGE



HE present is, without doubt, the age of automatic machinery in every line of manufacture. The developments in this direction have been nothing short of marvelous. While the production of printing presents unusual difficulties to automatic press manufacturers, there have been rapid strides made in this direction.

Automatic presses may be divided into three classes for purposes of comparison and practicability. First: Platen presses of the smaller sizes that are intended to do the work of Gordon presses at greater speed than hand-feeding permits, and thereby reduce the cost of production per 1,000 pieces. Second: Rotary presses that are capable of still greater speed than the flat-bed automatics, but are also more limited in the quality of their output and length of runs. Third: Flat-bed presses of the cylinder or two-revolution type, that are designed to produce any class of work from the best to the cheapest, and that are intended to produce, at lower operating cost, the small-sheet work now commonly handled on larger hand-fed presses.

It is not the purpose of this article to discuss the various makes of automatic presses that are available. I would prefer to leave that to the buyer with a word of caution to be careful, in making his purchase, to see that the machine he gets is the machine best adapted to his needs.

Paper is a difficult commodity to control by machinery, as it is subject to so many natural forces and fluctuations that no two qualities are susceptible to the same conditions for handling. The principal difficulty encountered is in a successful feeding-mechanism. An automatic feeder may handle a certain texture or thickness of paper perfectly, and completely fail to handle another texture or thickness; and, while the manufacturers of feeding-machines have built with a view to handling the greatest variety of sheets, they can not always combat the opposing forces, such as static electricity, improper drying of paper at the mills, or curly or wavy sheets. When these conditions are encountered, the pressman must come to the assistance of the machine, as it is impossible to overcome them by purely mechanical means.

It is a common error for the printer, particularly in the smaller plants, to imagine that an automatic machine will decrease his hourly operating cost. This is fostered more or less by various manufacturers whose claims for their product would lead the buyer to believe that the machine

need only be started in the morning and shut down at night, and that the balance of the time would be put into the constant production of printed sheets. In reality, an automatic machine requires a pressman of as high, if not of a higher, grade than a hand-fed press. There are more parts on an automatic press, each one of which must perform its proper duty in relation to the rest. They must be kept properly working, set and adjusted in order to get the best results. It takes a man of experience as a pressman—one who combines this experience with some common sense—to keep an automatic press in good operating condition.

While automatic machinery will not, as a rule, decrease the hourly operating cost, it will unquestionably reduce the price per 1,000 impressions printed, and it is in this decreased cost of production that the profit of running automatic presses exists.

A printer who puts in automatic machinery without first thoroughly analyzing his needs takes a hazardous step. I have seen such machines put into plants where the owner did not have sufficient work to keep the operating cost of two Gordon presses down to where it should be. Nor did he have the ambition to go out and get the work to keep them busy. Such a man has no chance whatever to succeed with automatic machinery.

The first thing to be considered is: if you can keep an automatic press busy—and in considering it be very sure of your ground. If you can keep one busy and have a good pressman to operate it, buy one. They are tremendous factors in reducing the cost of production.

Until recently nearly all the automatic presses on the market were intended to replace the platen type of hand-fed presses. There is a large field for these machines and some of them have been fairly successful. But the largest field and the greatest opportunity for the printer is now just beginning to be recognized.

Because of the great variation in quality and quantity of alternating jobs, it is impossible to specifically classify the work that an automatic press will handle to better advantage than a hand-fed machine, and on account of the great variation in operating cost in different plants it is just as impossible to make an accurate estimate of their probable running cost. That is, only the individual plant proprietor or manager, by compiling an estimate of his own plant production, can come anywhere near the approximate running cost of the machine when it is installed.

Cost comparisons between hand-fed and automatic presses should always be made before buying, not after. This is very readily done if you have an account of your production cost on hand-fed equipment, and it is only by making such a comparison that you can be certain that you are buying the machine best fitted for your needs. The salesman can help you on this if he is worthy of his job. Or, the manufacturers them-

selves should be able to help you, if they are properly approached. Manufacturers of automatic presses will advance much more rapidly by analyzing the requirements of their prospective customer, and determining whether or not his plant is really producing the work that is best fitted for their particular machine, than by mere statements of the quality of their product. A press may have all the quality of material and workmanship that could possibly be put into it and still not be an efficient machine to produce your printed sheets profitably. Nature of design as well as mechanical construction are important factors in automatic presses. Nor are these the only factors of success. The greatest of all is the efficiency of the plant where the press is running. Many of the difficulties that buyers of automatic presses have had to contend with are directly attributable to imperfect plant conditions. To illustrate this forcibly, I want to mention my personal knowledge of operation of a certain mechanically fed press that prints full sheets of folio, royal, or double cap.

One of these machines in a certain well known printing-plant has developed chargeable time of 95 per cent and non-chargeable time of 5 per cent. Another of these presses in another plant, doing exactly the same class of work, has developed only 63 per cent chargeable time and 37 per cent non-chargeable time. To what can this variation be attributed? Possibly only to lack of work in the second plant mentioned. Both of the machines are the same make and size, and run at the same speed. The production per running hour on both machines was about alike. The pressman in charge of each machine is a capable man.

Note how this variation affects production. Assuming that operating expense of these two machines was the same in both plants, and arbitrarily say it was \$2,500 per year, including all items of direct and indirect expense. Both plants working 48 hours a week and 52 weeks a year, develop 2,496 working hours.

Plant No. 1 has 5 per cent non-chargeable time, or 2,371 chargeable hours. With \$2,500 per year expense, the hourly expense of operating is **\$1.05.**

Plant No. 2 has 31 per cent non-chargeable time, or 1,722 chargeable hours. With \$2,500 per year expense, the hourly expense of operating is **\$1.45.**

I have already stated that these two machines produced about the same number of sheets in each plant. If the amount were 2,500 sheets per hour, the product of plant No. 1 would cost 42 cents per 1,000 sheets and that of plant No. 2 would cost 58 cents per 1,000 sheets.

Now see how this affects selling price and what the ability to keep an automatic press constantly moving means to the printer:

To make 25 per cent profit, plant No. 2 would have to sell the product of this machine at $72\frac{1}{2}$ cents per 1,000 impressions; yet if plant No. 1 sold its product at $72\frac{1}{2}$ cents per 1,000 it would make a profit of 72.4 per cent. Plant No. 1 could sell its product at 58 cents (the cost in plant No. 2) per 1,000 impressions and earn a profit of 38 per cent on its presswork, which would be 50 per cent more profit than plant No. 2 would make selling at $72\frac{1}{2}$ cents.

This comparison is made merely to illustrate that the printer who puts in a low bid is not always a price-cutter, and to impress the importance of analyzing your requirements before buying machinery. Similar comparisons between automatic and hand-fed presses reveal tremendous possibilities in favor of automatic presses. But, *they must be kept busy.*

The essentials to be considered in buying are:

First—Your needs and your ability to keep the machine moving.

Second—The range of work it will handle satisfactorily, both as relates to quality and sheet size.

Third—The simplicity and convenience of operation.

Fourth—The details of its construction, both mechanically and in utility.

Fifth—What it will actually *produce* on various classes of work per running hour, rather than what its maximum running speed is.

These things once satisfactorily decided on and applied to your own plant, will render any automatic machine a valuable addition to your plant. Successful operation of such a machine in any plant depends about 60 per cent on the plant manager and the pressman, and about 40 per cent on the machine. If you keep one going, it will produce your work much cheaper than you ever dreamed of doing it on a hand-fed press.

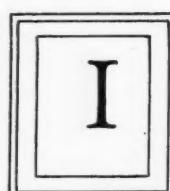
MAN A TOOL-USING ANIMAL

"Man is a Tool-using Animal. Weak in himself, and of small stature, he stands on a basis, at most for the fattest-soled, of some half square foot, insecurely enough; has to straddle out his legs, lest the very wind supplant him. Feeblest of bipeds! Three quintals are a crushing load for him; the steer of the meadow tosses him aloft, like a waste rag. Nevertheless he can use Tools, can devise Tools; with these the granite mountain melts into light dust before him; seas are his smooth highway, winds and fire his unwearying steeds. Nowhere do you find him without Tools; without Tools he is nothing, with Tools he is all."—*Carlyle: "Sartor Resartus," Chap. IV.*

But he must use Tools like a *man* and not like an *animal*.—A. H. M.

SELLING PRINTING BY MODERN INTENSIVE METHODS

By C. C. CASEY



N any line where competition has reached a point of intensity requiring strong selling effort to control or break into a market, modern methods have brought in what is called "intensive selling."

Printing has become somewhat of a staple. Everybody, at least all business men, must have printing in some form and in some degree. It is not necessary to sell them the printing, but rather to sell them your own printing service.

To this extent the printing business is not unlike the automobile business from a selling point of view. Everybody wants an automobile, and within certain limits everybody who has the money is going to get one. It is not a matter of selling them an *automobile*, but rather of selling a particular type or *kind* of automobile. Yet in the automobile business we find a constantly increasing use of intensive selling methods. We find advertisements costing as much as ten small automobiles, and, in some instances, more; for example, when one company ran a single advertisement costing \$25,000 in one publication.

The reason for this advertising is not to sell *automobiles*, but *particular automobiles*.

In the same way some of the most efficient sales organizations in the world are now being directed from the offices of automobile manufacturers.

Take the Ford selling organization, for instance. There is scarcely a single prospect for an automobile, even as low-priced as \$300, whose name does not now appear on a card in some Ford sales office. And on that card is every particle of information which could in any way have any bearing on the sale of a Ford or a trainload of Fords. And every one of these prospects is charged out to a salesman and the salesman is expected to get the order or find out *when* he can get it.

They find out, for example, when a man is going to have money which he might use to buy a Ford, and they make it a point to sell him before he gets the money—which is the only sure way of selling him before some one else gets it.

Competition is now almost as keen in the automobile business as it is in the printing business, and the thing which the Ford company has learned applies with almost equal force to the selling of printing.

Many of the successful printers keep a record of customers, showing each printing order, how long each particular piece of printing is likely

to last, and recording any special information which might be of assistance in getting the order repeated.

Others, a degree more progressive, keep not only such a list of customers but also a list of all buyers of printing whose business they consider worth going after. These lists are classified by kinds of printing, such as catalogues, booklets, etc.; mailing-folders, pamphlets, etc.; posters, car cards, etc.; window display cut-out cards; house-organs, sales bulletins, etc.; general stationery, and such other classifications as the particular printer is interested in.

Each card in each classification shows what the prospect has done in that class of printing; that is, what he has gotten out, how he has used it, the editions his requirements call for, what he has been paying for it as nearly as it may be ascertained, and any other available information giving a bearing on a future job, including, of course, the approximate time when the next edition will be required.

The cards also show the kind of printing which each prospect could use, but doesn't. If the prospect is not getting out a catalogue, but ought to be able to make good use of one, a notation is made of this fact and the general character of the catalogue, as a printing job, is outlined.

If also, taking another angle of the case, the prospect is buying continually on price, careful note is made of the quality of the stuff he is getting as well as what he is paying. Possible additional advantages which might be obtained in his kind of stuff in a higher quality also are noted.

Very often a cheap catalogue is plenty good enough, but more often the catalogue would be more profitable if it reflected the quality of the goods.

That is the systematic end. The intensive end is to keep constantly after each prospect. The cards will show buying times, or rather *using* times, for each prospect for each class of stuff—and the prospect is followed up ahead of these times, not after he has originated the job and asked for prices. The printer who waits for the job to come hunting for him has only one sales gun with which to bag it—price, with nearly all of the profit extracted.

By going after the prospect in July, for instance, on a September requirement, the printer will be pretty apt to get a chance to offer suggestions on the job, kind of paper and kind of type, page sizes, kind of illustrations, maybe even selling-talks, maybe special colorwork, and, all in all, to help make it a better job before it goes to the printer. Incidentally, he gives without effort an impression that there is only one printer—for if he is there first he likely will be working on the job alone.

And if his ideas are any good, the chances are a hundred to one he will have put the prospect under obligations and made him more than willing

to take a chance on the printer's own price. The printer will be able to get the job at a price that is fair, a price that allows a profit, and a price that is non-competitive. He will be able to get enough for the job to be able to give the prospect what the prospect wants. This means a satisfied customer and more orders.

Take, also, the case of a job which the customer *ought* to have, but doesn't. A catalogue, we will say, which he has not been getting out, but which would help to increase his business.

The printer studies the prospective customer's seasons, finding out when he could best use the catalogue, when it would accomplish most for him, when it should be used, the kind of catalogue it ought to be, and what similar catalogues are doing for other people—in his line if possible. Then, some fine morning when the man behind the printing order is in a fine humor, Mr. Printing Salesman, bringing up the question with specific information, does not just say, "Mr. Prospect, you don't like catalogues, do you?" He takes the affirmative side of the argument; he says that in thinking over the idea of a catalogue for him the other day he became convinced that there were a million dollars of additional sales for him in a good catalogue—or whatever amount is close to the facts for that particular prospect.

The prospect may not have been thinking of a catalogue at all; he might even have decided that it would not pay; but the chances are a lot more than equal that he sits up and takes notice.

In the discussion that follows, the salesman has more than an opportunity to present his argument in favor of the catalogue, and in suggesting the catalogue he is not talking *at* the prospect, he is talking *with* him, and that is the way most of the orders are obtained.

I know a newspaper man who got most of his original stories just that way—got the stories largely before they happened. The Railway Exchange building in St. Louis, for instance, was on tap for two years before it was admitted by the men behind it. He had the information before he even dared to print it, and when he was ready to release the story no other paper even suspected it.

Scores of what in newspaper parlance are called "scoops" were handled that way. The newspaper man anticipated things that might happen. The thing which to him was a tip may have gone to all the other newspaper men, but instead of simply following it up and forgetting it he continued to follow it up, and when the real story "broke" he was often able to spring some big surprises. It was "offensive" fighting, as they call it in Europe—being always on the aggressive.

Often he was able to give actual help in working out problems which he knew would contain news stories when they were ready for release.

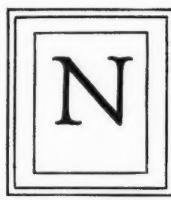
And when any of these stories were released he nearly always had them exclusively.

And that is exactly the way the modern printer is handling prospects. He is anticipating orders far enough ahead to help the prospect—and in a great many cases far enough ahead to practically create the order, both as to size and price.

“Scoops” are not limited to newspaper work. Automobile men are getting “scoops” in the form of orders which 125 other salesmen would be after in a swarm if they knew about them. And the same principles of resourcefulness and sales judgment apply with equal force in selling printing.

PROFITABLE CUT FEATURES FOR THE COUNTRY PRINTER

By O. M. VAN



INETY out of a hundred country publishers are neglecting one of the most profitable and interesting circulation builders that there is—the camera picture. I have failed to see one country publisher who has developed this feature to anywhere near the dimensions it should hold in his business. In talking to many owners of papers, especially in towns of a thousand population and less, I find the cry is always that the cost of cuts is too great. Man alive! The cuts are dirt cheap when compared with the returns they bring.

Has the ordinary farmer ever seen his picture in print? Never. But the prominent man has. And this is just the trouble. Let a rich man, prominent in the affairs of the town, die, and immediately Mr. Editor feels that he must dig down into his jeans and buy a cut of the noble physiognomy. And most likely this man's picture has been printed many times before, and many things have been said about him in many papers. Naturally, it is no new thing for the relatives and friends to see his face in the paper and they take little notice—consequently, few extra copies are sold. And when the little fellow dies we think he is not important enough to have his picture printed. Well, let's print it while he lives, then.

Start with Mr. Johnson, who has some nice hogs of which he is proud. Drop around to the farm some nice clear morning when he is feeding these porkers and get a snap-shot of him among them. Get a cut made of the scene, under it place a few facts about Mr. Johnson, which he will be tickled to death to tell you at the time you take the picture. Tell what

kind of hogs he raises, and why he likes that kind best; how many he has, what kind of luck he has with them, how and what he feeds them, etc. When the paper comes out Mr. Johnson will undoubtedly order four or five dozen at the regular rate of fifty cents a dozen. You have paid for your cut and made an everlasting friend, who, you will find, will be worth many dollars to you in the course of a year.

Next take a cattle-raiser, not necessarily a large cattle-man, but one who is interested in his cattle and has some good ones. Get his picture in his working clothes, standing at the head of his favorite bull. Also get a few facts regarding him, his cattle, his family, and his general farming methods.

Your sheep-man might come next, a chicken-man, etc. When the supply of diversion has been exhausted begin over again.

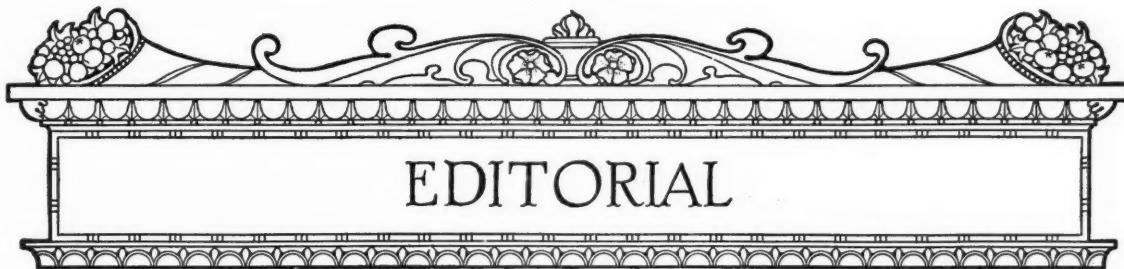
Another fertile field for the camera is snap-shots of children. This can be simply handled by asking through your paper for pictures of local children taken while they are at play. Put snappy headings over these pictures, such as "caught just when we were busiest," then write a few live, interesting lines about the child to run underneath the cut. Again you have something very interesting and the extra copies sold will pay for the cut, and may bring you a little profit. But even if you lose a little from this sale, you are much ahead in the general interest created.

Be sure to save the cuts, and in the course of a year or two you will have a nice collection that can be used to great advantage when you wish to issue a special edition, or you can make them up into book form, to be sold. And I assure you that they will go like hot cakes if nicely printed and properly written. Every farmer has his vanity streak—just like the rest of us—and he is willing to pay for the compliments given him. Be sure to say nice things about him in the write-ups. He will not only buy books for himself but will want to send them to his friends and relatives at a distance.

Of course all we editors claim to be the busiest men in the town, and have not time for these things, as well as no way to get into the country. It will pay to hire an extra man in the office, then on every nice sunshiny day hire a horse and drive out among the farmers.

Of course it must be made plain that the picture is wanted for the general interest and that there is no string tied to it, or ax to grind. Get several pictures before starting to run them, and then one should be used each week in a corner of the paper set apart for this purpose. Never miss a week. And remember that a great saving in the price of cuts can be made by ordering them in lots.

You will be surprised at the results if the cut policy is systematically persisted in. Circulation and prestige, the two main assets of a newspaper, can quickly and surely be developed.



What Is "Unfair Competition"?

What is "unfair competition" in the printing business? Do you consider it unfair when a man across the street calls on your best customer and offers to sell him twenty-five thousand envelopes for about twenty-five cents a thousand more than the stock costs you? So that's unfair competition, is it? Young man, you're wrong. That is lack of initiative on your part. If you have been selling envelopes, imprinted, even at sixty cents a thousand for the imprinting, you have not been giving your customer the service to which he is entitled for the business your books show every year. Why?

Very few printers, indeed, but have been solicited by envelope companies all over the United States, which make a specialty of making up envelopes in standard commercial sizes, printing them before they are made up, and handling more than one order at a time, thus cutting down the expense of producing the individual order. Why didn't you tell your customer that and handle his order for him?

And don't always bemoan your fate when some one takes all the "gravy" out of a good account you've nursed through a rather precarious childhood. Buy yourself a seat up near the front of the grandstand and get in on some of the real good things that are happening so you can be adviser to your clients. The chances are that the smart young man with a new hat and yellow gloves who is out after printing has a scheme somewhere behind his prices, and he hopes to make something out of that job with which to buy a few meals. What you want to do is to anticipate these little calls from outside and show your client that you are really worthy of all the esteem and business you have held for years.

A great deal of the losses in the printing business to-day is due to a lack of effort on the part of the man who guessed how much the job would cost, and got it, to see that there was not a lot of lost motion in producing that work after the ticket left the front office and before it reached the cost clerk. It is the little things that count, and often a little forethought as to how to handle the work in the plant will be much more profitable on any

one particular job than a lot of afterthought as to how it might have been done. It's the side of the ledger you don't have the red-ink totals on that looks the best when the year's work is done.

Photoengravers' Rights and Wrongs.

The present time is not a happy one for the manufacturing photoengraver. We have remarked previously upon the high cost of materials due to the war, a condition which has hit this branch of industry with peculiar force, and we have seen that consumers are not so ready to help meet the situation by paying enhanced prices, as was exemplified by the attitude of the New York Trade Press Association recently. In their demand for a revision of prices, with a view to bringing them more in harmony with the cost of production, our sympathies were with the photoengravers. The movement was a necessary result of existing conditions.

The fact that times are hard not unnaturally leads men to look around for relief, and wherever it appears they have been harshly dealt with they will consider their admitted hardships a good argument for better terms. That seems to be the psychology of a good many master photoengravers, and we plead for a sympathetic hearing for them. As a result of conversations with several representative men, it is clear to us that not a few of them cherish grievances against the union, and we have been endeavoring to form a just opinion of the situation by inquiries directed to both sides. The first thing that strikes one is that we are dealing with a highly skilled trade, and on the score of wages, at any rate, the employees have not much to complain of. The trade is practically fully organized, and in the few open shops, whatever other advantages the employers may obtain or think they obtain, they do not pay below the scale. Chicago, we believe, is typical of other large American cities, and the scale is \$26 per week, which by mutual agreement becomes \$28 on the first of the next year. These rates, however, are rather in the nature of a minimum, there being so many cases where considerably above scale is paid. There are working photoengravers in receipt of \$50 per week, and there are employers

who are working at a loss. It is not surprising that whenever a vacancy occurs employers endeavor to get a new man to work for the scale, and we have heard bitter complaint that when once remuneration has been allowed to rise above the scale there is no bringing it back again, although the newcomer who demands perhaps \$30 or \$40 may not be as valuable a man as his predecessor.

No impartial observer can fail to understand the soreness of the luckless employer, but it is to be feared that at the root the difficulty is simply one of supply and demand. These high wages are demanded because the men know they can get them; the employers pay them because they know they can not get any one to work for less. A tyrannous union which forced wages up to an unnatural figure in face of the existence of capable workers, union or not, who would work for less, would simply pave the way for the open-shop system, but where the open shops find themselves compelled to pay as much as the union houses the trouble lies deeper. Of course, it would be possible for the men to accept lower wages than they know they can command, just as in other industries where less than a living wage is paid it would be possible for the employers to pay more than they are compelled. Every employer in his own heart can answer the question as to whether he would pay \$26 if he could get men to work for \$10. It will be an interesting ethical speculation, but it will have no practical bearing on the situation, because if he answered it in the affirmative the workman would smile and say:

When the Devil was sick
The Devil a saint would be,
When the Devil was well
The devil a saint was he!

Of course, looking at it strictly from an employers' point of view, these high wages bring a whole train of evils after them. The more thrifty workmen save a little, and, when times are bad and wages have a tendency to fall, they are dissatisfied and, prompted by their very ignorance of trade conditions, they set up in a small way for themselves. In order, as they think, to get a foothold, they often show a disposition to undersell. The result is ruin to themselves and damage to the whole trade. It is a familiar phenomenon that there are never so many new businesses as when times are bad. Just now, however, the situation is peculiar. Times are bad for employers, but not for workmen, and there is no temptation for the latter to set up for themselves. Other mischief, however, does make its appearance. The men are independent. They know they are indispensable and most of them have a little saved up. They, therefore, take long vacations, much longer in

many cases than their employers can afford to, and thus artificially increase the scarcity of labor. It is complained, too, that this independence manifests itself in carelessness, slowness, and in a cynical indifference to the employers' interests. Human nature being what it is, there must undoubtedly be some men who will adopt this attitude, but it is charged by some employers that there is a definite theory, perhaps even a propaganda, behind this attitude, and that it is more widespread than could be accounted for by the mere cussedness of human nature. As was to be expected, this charge is dismissed as fantastic by the union officials, but there may be some men who hold what one employer described as "the Socialistic doctrine that the man who employs you is your worst enemy." It is in that belief that the real grievance of the employers seems to lie, and it may, therefore, be worth while to examine it.

The really violent application of the doctrine of the "class war" is generally confined to the worst paid and most oppressed sections of workers, and naturally in America it is chiefly exemplified by the I. W. W., an organization whose members suffer under conditions which give it, to say the least, a colorable appearance of truth. They are the "Wops" of the lumber camps, and the worst paid grades of railway men, laborers, transport workers, sweated immigrants of all trades and grades, and some colored people. These are the breeding-grounds of impossibilist views, and it must be confessed that the impossibilism is not all on the part of the poor workers. Outside these circles such views, when held at all, are usually a mere theory, not held as being directly applicable in all its force to the particular case of the man who holds them. One can not but feel that any dog-in-the-manger attitude, if such exists among working photoengravers, can not be anything more than the reecho of views born of other conditions and spread abroad to where they do not naturally belong by the efforts of revolutionary propagandists.

As a fact, it ought not to be difficult to convince the average workman that the employer is in a difficult situation and entitled to some consideration, and while it would be going much too far to expect workingmen to refrain from taking advantage of the natural fluctuation of the market in the matter of wages, there should be no difficulty in convincing them of the folly of mere obstructionism. Times are so bad that it is not a mere bogey to talk of employers being driven out of business. Whenever this takes place, there is an immediate increase in unemployment and a consequent diminution in the favorable condition of the market so far as the workers are concerned. The demand

for photoengravings is a very elastic one. It is not like the demand for bread, for clothing, or for houses, which varies comparatively little whether the prices are high or low. The increase in prices, rendered imperative by the cost of materials, leads customers to try various other kinds of illustrations, or to dispense with illustrations when that is possible. With every increase in price the volume of trade tends to diminish, and with every decrease it may be expected to increase. What peculiar madness drives workmen to imagine they are helping themselves when they decline to use every reasonable effort to prevent waste, to increase output, and to cheapen production?

Officially, the International Photoengravers' Union would not quarrel with this simple proposition. It bases its attitude upon a theory of coöperation and not of class war. Antagonism of interest there must be so long as capitalist and worker are left to haggle together over the division of the net profit which remains when all the charges upon the industry have been paid off. Beyond this fundamental antagonism, however, employer and employee in the photoengraving trade have every reason to stand together. In conversation with union officials we have found this proposition has been assented to. They deny that they do anything ever to induce men to stick out for anything above the agreed scale. Of course, there is no difficulty about an applicant knowing what the job was worth to its last occupant. His fellow workers will tell him that, or he can find out on inquiry at the office of the union. But should he decide to accept less, the union has no objection to raise so long as he gets at least the scale. There are employers who do not accept these assurances, and who believe that applicants are coerced into demanding at least what was paid before. Even if they are right, the higher wage could not be extorted if there were any considerable number of capable men who were willing to work for less.

It is charged that men show a disposition to resent the introduction of labor-saving improvements. Here again this is not the officially admitted policy of the union, and if individual workmen adopt such an attitude it must be from sheer inability to understand the consequences. Apart from the fact that the elasticity of the demand for photoengravings is likely more than to make up for any displacement of labor, there is the historical fact that unions have never successfully resisted the progress of mechanical invention, though many have sought to do so. The policy of wisdom is always to adapt oneself to the new conditions.

The specific charge brought by the employers under this head is that of opposition to the cost

system. The real point is the familiar one that the men refuse to sign the time-slips which would make known the actual rate of production of each individual worker. The union has no objection to any system which will give the output of a group of men, so as to give the average rate, but the individual rate, it is feared, would lead to speeding up. The controversy is so old that there is no need to comment upon it here. It is treated in every economic text-book. Suffice it to say that no strongly organized union is ever likely to open the door to speeding up. On the other hand, the men have almost as much interest as the employers in the establishment of a scientific cost-finding system, and it ought not to be beyond the wit of man to devise something which will meet the union's objections and fulfil the requirements of sound bookkeeping. Let the Joint Standing Committee, constituted under the present agreement between the employers' and the men's unions, set itself the solution of this task.

When all is said, a great deal of the trouble lies in lack of education. To some extent the scarcity of labor is due to very temporary conditions. The fact is perhaps not without significance that the employers' complaints have been loudest during the summer months, when so many men have naturally been enjoying vacations, and union officials are confident they will have only too many men on their hands when the days become shorter and less sunny. Of course there are other more general causes. War conditions have led to a demand for skilled men used to handling metal, and good wages have attracted men, sometimes from unlikely looking industries. A more immediate cause is the abnormal condition prevailing in the color-printing industry, which has led to photoengravers being offered fancy wages in that different, but allied, occupation. Difficulties such as these will right themselves in time. They are the inevitable fluctuation of industrial conditions, and the only thing is for the employers to keep a straight upper lip and wait till the clouds roll by. They ought, however, to be able to count upon the loyal and enlightened coöperation of their employees. The careless, indifferent, hostile or incompetent employee is a needless thorn in the side of a sorely tried industry. He is, however, a symptom of lack of proper understanding between the parties concerned, and also of lack of proper education.

That brings us to the consideration of trade education, which is really at the root of all that is removable in the grievances of the employers. The subject is a large one. Its economic application is simple, but the divergent elements of distrust and fear make it complex.



INDUSTRIES ILLUSTRATED — TYPECASTING.

No. 15.— From the drawing by Carl Scheffler, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

**CAN THE VALUE OF TRAVEL-EXPERIENCE BE
PRESERVED TO THE PRINTER AND
HIS PROFESSION ?**

To the Editor: SEATTLE, WASH., Aug. 25, 1916.

There is much worthy of serious thought by employers and intelligent workmen in Mr. Hecker's eulogy of the traveling printer as we used to know him, which appeared in a recent issue of THE INLAND PRINTER. And I think none will gainsay the value of the experience gained in such travels and carried from office to office as a means for advancing the general state of the art; but, turning from a retrospection of the times that were, the tramp printer, and his missionary efforts, to the modern machine-shop printery, we find that the advantages of this travel and experience are not appreciated as they should be. The tendency to specialization has outrun its usefulness in many instances; tenure of position has supplanted desire for knowledge on the part of workmen, and constancy in routine duties is overvalued by employers.

A great many of the employing printers of to-day are merely capitalist printers—that is, investors in the printing or publishing business—who are without practical training as workmen. Necessarily their attitude of mind finds expression in the "factory idea for the printing-office," and the results, naturally, are not without disappointments. These men apparently can not realize that the printing industry is not—and can not be reduced to—a merely manufacturing-business basis, for while much printing work may be considered in a sense a manufacturing process, it is not strictly so in any part. Requirements for the exercise of the artistic sense and literary qualifications are continually presenting themselves, even in ordinary work; and the necessity for constant alertness and untiring vigilance to prevent the occurrence of error is well known. The latter faculty is so well developed as to constitute a peculiarity of the real printer, and, though some employers and foremen consider his attitude hyper-critical, and style the workman a chronic kicker, their business would fare badly if he could leave the qualification outside the shop doors.

I think the accumulated experience of the traveled printer workman is a valuable asset to himself and to the offices in which he may work. The question, then, is how to encourage travel under present-day conditions. It is hardly likely that the plan of one employer "trading a couple of workmen" for a few weeks or months with another employer would prove a widely acceptable scheme for either party; besides it savors too much of slavery and control of person for the workman to tolerate it.

There is a way, however, in which this general interchange of a considerable part of the printing workmen (composing-room employees are particularly alluded to)

could be brought about, and the advantages of such movement obtained. It would be slow at first, and it can be accomplished only by the employers becoming sufficiently craft-conscious to realize that they must benefit the whole industry in order to secure their individual welfare as participants in the general progress.

The plan would be this:

1.—As many employers as possible (especially the larger concerns) adopt the policy of enlarging their present working forces to the *maximum* limits for busy-season requirements, and, when the condition of business is below busy-season needs, reduce—from day to day—the force by *laying off in rotation*, one or more at a time, so that all would share equally in the work and lay-off. This is the application of the old-fashioned "phalanx" as it was known on newspapers in ante-machine days. This, in itself, would tend to movement of workmen from a shop when the average of employment fell too low to suit them, and the class which would move would be those most likely to gain useful experience by so doing. The replacement of these would bring in others of the mobile contingent—the element most needed to vitalize the permanent stand-by part of the force and raise the general status of the office. The effect within the office would be to relieve excessive specialization by making more of the staff acquainted more generally with the work of the shop.

2.—Furnish each office working on this plan with a list of all other offices in the country doing likewise. This could easily be done through the United Typothetæ and Franklin Clubs and the Printers' League.

3.—As soon as satisfactorily in operation, make overtures to the Typographical Union toward the securing of such legislation as would effect its coöperation.

The tendency of such a plan would be to cause workmen to be employed on more different kinds of work within each office, and thus become more familiar with the office equipment and business handled. Its outside effect would be to encourage movement from office to office and city to city. And it would all be voluntary movement—spontaneous, and without the objectionable being "traded."

The principle of maximum force and rotating phalanx would work out to the elimination of most of the overtime and rushed-job problems now so frequent in the offices of contracting printers, while those prolific sources of inefficiency—cliques, petty jealousies and favoritism within an office—would disappear before it. The general standard of qualifications would be automatically raised.

Under such a plan, not only the young unmarried man, but many married men without children, or whose children had not reached school age, would utilize the opportunity for travel and improvement until such time as the age of children made permanent residence desirable.

For all this a broad-minded coöperation is needed among employers, for the benefit of themselves individually and of the craft as a whole. It would seem — from the vast amount of work that the Typothetae, Franklin Clubs and Printers' League have already done in an educative way among themselves — that this proposition could be considered feasible.

C. J. SCHOTT.

FROM A CANADIAN SOLDIER.

SOMEWHERE IN KENT, ENGLAND, July 24, 1916.

To the Editor:

Please forward subscription rate-card for THE INLAND PRINTER for England and France. I expect to be in England for only a short time, but my address will always



Type of Canadian Officer.

be in care of the Army Postoffice, and I think the rate will be the same for either place.

This life is different from newspaper work, although the hours are much the same. Reveille, or "rising call," is sounded by the bugler at 5:30 A.M., and the same gentleman blows "Last Post" (the same as American "Taps") at 10:00 P.M. The army pay is like that of a newspaper man, one ten per day and, as the natives say, "everything found."

White paper is very scarce here; many of the evening papers bring out single-sheet issues. The news of the war is given in a very conservative manner. An up-to-date publicity bureau would work wonders.

Trusting that the censor will pass this request before the finish of the war, I remain, C. O. TATHAM.

NOTE.—Mr. Tatham is Private No. 05027, with the Fourth Canadian Division. With this letter he sends several snapshots, two of which are reproduced on this page.

BUILDING A JOB-PRINTING BUSINESS.

To the Editor:

BOSTON, MASS., Sept. 3, 1916.

I desire to secure a book or magazine of value to build up a newly established printing-plant of moderate means. I have been employed on one of our largest newspapers with success as a first-class compositor, and have branched out for myself with limited means. I have a very nice place here, with bulk window, making an attractive appearance. What I desire to know is: There are so many books published concerning this business and I would like to secure a good valuable book pertaining to ideas and schemes to draw business and make a little money. I am established only several months and my means are getting close. I do not wish to fail, for I have been working hard and kept up courage, but the work is not coming in as fast as it should to keep up expenses. My plant is not very large, but I have a very nice storeroom of good size, with basement, in which I have the printing department. I have a fair quantity of material, with a quarto press with which I can handle almost any kind of printing. I have one good

jobman employed, but have not enough work coming in to meet expenses. I secure THE INLAND PRINTER almost every month and would thank you very much in advising me as to what book or books to secure with some information of value to make a little money to hold down my expenses and advance my establishment. It may be well to state to you further: My month's expenses, all around, or all told, are about \$150, which includes rent, light, telephone, salary, living, etc., without counting the laying out of money for stock, etc. This may seem a confidential letter, but you seem to help so many others and I thought you probably would give me a little advice to put me on a better standing. I have worked hard to hold it down and do not wish to lose out in the end. I thank you kindly for any consideration you may give me.

R. E. J.

[Appreciating your position, we would be glad to render you any aid that we can. We are sending you our catalogue of books. On page 7 of the catalogue is described a book entitled "How to Make Money in the Printing Business," and other books relative to the conduct of a printing-office. You will find a number of books listed which would be splendid aids in building a business, but as you are not in a position to make much of an outlay for literature we would advise that you send for a copy of the book named. It is the best thing you can get in one volume. What we would like to impress you with, however, is that, if you have the ambition to build a really successful business, you must do better printing than your stationery would indicate you are doing. Competition in the cheap grade of work is strong, and if you remain in that field it means a continual hustle, personally, among the smaller business men, clubs, societies, etc., for the small, ordinary work, on which you must make low prices in order to land the jobs. It is possible, of course, to make a comparative



Old Mariner Looking at the Coast of France from the Leas at Folkestone, One of England's Peace-Time Watering Places.

success with ordinary printing if you establish a reputation for good service in the way of prompt delivery and fair dealing. But in the majority of cases this means a long, hard pull. On the other hand, there is plenty of room for an additional *quality* printer in your city. Make your work stand for something more than paper and type and ink. Then you will have little trouble in securing plenty of work at practically your own prices. Get out some good advertising matter, printed in a style that will impress men who want good work rather than cheap prices. Let your argument in the advertising simply call attention to the style in which it is printed, and the great value to

business men and others of having printed matter bear a stamp of high character. And above all, see that your stationery is a selling force. Let it carry the conviction wherever it goes, that you are a printer to whom the most exacting work can be entrusted. In your cramped financial position you will be unable to wait for the returns which later will come as the result of turning out fine printing. What you need to do right now more than anything else, is to use every dollar you can spare, and the best printing you can turn out, in a persistent advertising campaign. Keep hammering away until you get men's attention. This answer is necessarily somewhat of a generalization, but if you later can be more specific in the particular difficulties that confront you, we will be pleased to offer further advice.—EDITOR.]

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE one big success among new war newspapers has been the *Sunday Pictorial*, which boasted of a circulation on July 2 of 2,042,427 copies.

THE National Society of Printers, Warehousemen and Cutters and the National Union of Paper Mill Workers have amalgamated under the name of National Union of Printing and Paper Workers.

THE National Union of Printing and Paper Workers has purchased Shepley House at Carshalton, at a cost of \$35,000. This will be used as a convalescent home for aged and permanently disabled members.

THE London Court of Common Council lately adopted a resolution in favor of the immediate adoption of the decimal system. Another resolution adopted urged that it would be of immense benefit if one language could be recognized as the commercial language and be taught in all the schools of the world.

THE Glasgow Typographical Society has made a demand for an advance of 5 shillings in weekly wages and a reduction in working time of two hours per week, to apply to all grades in book and job offices. The reason given for the demand was the increased cost of living, which the last increase of 2 shillings in wage was insufficient to cover.

AT a meeting of proprietors, editors and managers of weekly newspapers, recently summoned by the Yorkshire Newspaper Society in Leeds, a resolution was adopted unanimously urging that the price of all penny weekly papers be advanced to three half-pence. With a few reservations as to arrangements, all present agreed to make the resolution effective.

THE council of the University of Leeds has given approval to a proposal that the university should undertake, in coöperation with the printing department of the Leeds Technical School, a scheme of research work in connection with color-printing. The work will be carried out in the Leeds printing school and in the color-chemistry department of the university.

A PRINTERS' war memorial, contributed to by the printing, binding, stationery and allied trades, to commemorate the response of these trades to the national call for help, is to take the shape of a new wing to the Caxton Convalescent Home, at Limpsfield, in which the honors roll is to be deposited. It is estimated that some thirty thousand from these trades have enlisted. The new wing will help to meet the needs of discharged soldier and sailor printers

who may require a course of convalescent treatment before returning to civil life.

THE Department of Technology of the City and Guilds of London Institute has issued its program for the session of 1916-17, containing regulations for the registration, conduct and inspection of classes, and the examination of candidates in technical subjects. Typography and lithography have each two grades of study and a final examination. Honor prizes are to be given to pupils showing the best work in their grades.

UNEMPLOYED members of the London Society of Compositors have been asking for a war bonus, to meet the advanced cost of living. They were not asking for a gift, but for what they considered a right. It was decided that a ballot should be taken on a levy of 3 shillings per week during the war, to be used for unemployed members. The resolution was carried, and the society is now paying 3 shillings extra per week to unemployed members.

FROM a paper on the varied functions of the hyphen, read by Charles Plaire at a recent meeting of the Guild of Press Correctors, we quote the following: "The hyphen is the Cinderella of punctuation. Among compositors there are few to do it honor. The linotype operator has but a chilly regard for it.

"A hyphen on the proof-slip's brim
A needless hyphen is to him —
A fad and nothing more."

AT a recent meeting of the West and Northwest London Master Printers' Association, a resolution was unanimously carried "That it is in the interest of the printing trade that the sizes of paper and the number of sheets in a ream should be standardized, and that the present time is an opportune one for the papermaking industry to arrange for the same." One of the speakers at the meeting touched the subject of the number of sheets in a ream, in respect to which there was much confusion, the numbers 472, 480, 500, 504, 508, 512 and 516 being all used. He stated that "some years ago a London wholesale house took the opinion of the printing trade, with the result that out of thousands of replies only two votes were cast against the proposal to make the standard ream 504 sheets." The four sheets, no doubt, expressed the number that would be spoiled in using up a ream of paper. This estimate seems rather low, however.

GERMANY.

BECAUSE of the increased cost of living, nearly all the workers in the printing trade of Leipsic have been granted bonuses ranging from 3 to 9 marks (72 cents to \$2.15) per month.

UP to the beginning of this year, the German Typographical Union has distributed relief funds to the extent of 1,006,135 marks (\$239,460) among the dependents of members called to the colors.

THE transport of the previous collections of books into the grand, new building of the German Library at Leipsic made up over fifty furniture-van loads, and was effected at a cost of 2,300 marks. The dedication of the new library was held on September 2.

OUT of the membership of the Berlin branch of the typographical union, 8,164 have been taken into the army; of these, at last accounts, 544 have fallen in battle, while 898 have been mustered out, of whom about one-half have been wounded, some very severely.

ON July 4 the Association of German Printing Trade, Publishing and Paperusing Organizations was started at Berlin. The object of this association is to represent the

joint interests of the membership before the lawmaking powers, the governments, the municipalities, the public, etc., under the belief that in this way more can be accomplished of benefit than by the separate organizations.

THE publisher of the *Fränkischer Landboten*, in announcing the suspension of his paper, said it was because he had to exchange the pen for the sword, and that in a measure the exchange was a welcome one, in view of the fact that issuing a paper was at present no easy war service. The existence of most of the small and medium size papers was no longer life, but a mere vegetating — a gloomy misery.

IN a batch of old paper there was recently found a copy of "Virgilius," printed in Mayence by Ivo Schöffer, a cousin of Johann Schöffer, who succeeded to the printing-office established by his father, Peter Schöffer (associate of Gutenberg). The Latin and Greek text of the book is sharply and clearly printed, and the paper of excellent quality. Very interesting are the thirteen colored woodcuts which ornament the book.

A MONUMENT to Gutenberg is to be erected in Eltville, in the Rheingau, whose foundation-stone it is intended to lay on his four hundred and fiftieth birthday, February 24, 1918. When Gutenberg's printing-office in Mayence was destroyed by fire, in 1462, he established, in company with a relative (Bechtermünze), a new shop in Eltville. He passed the remainder of his days in this town, and according to latest researches was buried here.

THE Allgemeine Elektrizitäts-Gesellschaft of Berlin recently held an exhibition of the best entries in a poster contest which it had instituted some time ago, to secure the best design for advertising its nitralamp. There were about 2,000 poster designs on exhibition, which proved specially interesting on account of the variance in treatment, even the cubistic and impressionist styles having specimens present. Prizes totaling 8,000 marks were distributed among the winners. The exhibition was made in one of the large rooms of the National Industries Museum.

ONE hundred years ago (June 27, 1816), there was born in Saxony the inventor of wood-paper, Friedrich Gottlob Keller. He was a poor weaver, who one day read an article about the then existing famine in paper. This led him to the idea of making paper from wood fiber instead of rags. He suffered the fate of most inventors in not being able to finance the working of his invention. He could but look on to see others become millionaires through its exploitation. He died in 1895. On October 9, 1908, a monument was erected to his memory at his birthplace, Hainichen, in Saxony.

FRANCE.

A GENERAL assembly of foremen was held on Sunday, July 9, at fourteen o'clock, in the rooms of the Cercle de la Librairie de Paris.

ERNEST GIROD, who has heretofore held an important position with the company, has now been appointed director of the Société Linotype Française, at Paris.

GEORGES RENAULT, a prominent typefounder, died at his home in Paris, June 30, aged sixty-eight. M. Beaudoire, another well-known Parisian typefounder, died last April. His foundry was incorporated with that of Peignot & Fils some years ago.

THE paper famine, which now causes so much distress, is not this country's first one. There was one which was much greater at the end of the eighteenth century. In the year 1793 Minister Destournelle forbade his assistants the use of paper covers for documents, etc., and ordered that the archives be searched for white paper. He dis-

tributed 60,000 copies of a recipe for making printed paper again usable. In the third year of the French republic, paper was worth ten times what it was a few years before. Grocers were extremely saving in the use of paper for wrapping, as a ream of paper cost 450 francs. During the time of the *directoire* the lack of paper was one of the reasons for the suppression of the old governmental districts and the lessening of the number of parishes.

SWITZERLAND.

THE Federal Council has authorized the postoffice department to add a tax of 5 centimes to the postage upon letters destined for the German, Bavarian and Würtemberg postal domains, to be in effect so long as a similar tax obtains in these upon letters destined to foreign countries.

FROM the annual report of the Swiss Typographic Association (which covers the German-speaking part of Switzerland) we gather that within its domain there are 620 printing-offices, of which 570 are union. These employ 2,508 printing-presses (1,207 cylinder, 164 hand, 880 platen and 57 rotary) and 367 composing-machines (169 linotype, 150 typograph, 29 monoline and 19 monotype).

ARGENTINE.

ACCORDING to a circular issued by the Typographic Federation of Argentine, the eight-hour day obtains in Buenos Aires. The wage for compositors on fine work is about \$2.60 per day; on ordinary work about \$2.20. Linotypists are paid according to production — if they set over 3,000 per hour, the wage is about \$2.60; if they set 4,000 or more, the wage is in proportion. The wages of pressmen vary from \$2.50 to \$2.90 or more per day, according to the kind of work on which they are engaged. Buenos Aires has for some time had a printing-trade school, under the name of Instituto Argentino de Artes Graficos, which issues regularly a magazine devoted to its interests.

AUSTRIA.

ACCORDING to a report published in the journal, *Organization*, of Vienna, Professor Tschörner, of the Graphic Instruction and Research Institute, has invented apparatus differing materially from previous ones, by which the telegraphic transmission of writing and pictures is effected. One device serves to transmit photographs, while another serves to transmit handwriting and line-drawings. The latter is small and easily transportable. It can be attached to any telegraph or telephone line, and actuated by an ordinary pocket battery.

CHINA.

A SYSTEM of shorthand for the Chinese language has been devised by Drs. Ernest Peill and Sidney Peill. The system was demonstrated at a conference of Chinese preachers at Siaochang and adopted for the Theological Institution there. By this method illiterate Chinese can be taught to read their language in less than a month. Means have been found to print the Gospel of St. John and the Catechism in the new shorthand in parallel columns with the Chinese characters.

BULGARIA.

SOFIA, the capital of Bulgaria, with 100,000 population, has 40 printing-offices, using 177 presses and 122 electric motors. The trade employs 845 males and 175 females. Twenty daily papers are published in Sofia.

NEW SOUTH WALES.

THE Government is considering the erection of a new government printing-office, the estimated cost of which is \$1,057,400.

Written for THE INLAND PRINTER.

LIGHT AND SHADOW IN REPRODUCTIVE PRINTING PROCESSES.*

BY J. ST. C. MC QUILKIN AND E. M. KEATING.



In the delineation of pictorial subjects by the various processes represented in the different branches of reproductive art, the method of depicting outlines, masses of color, shadow, form and figure has invariably been by breaking up high light and shadow with dots or lines, which are more or less irregular in form. In the mechanical half-tone process, the form of the dot is comparatively symmetrical. In the chemical process, as represented by the collotype method, the formation of the visible line is not controlled by any rule or mechanical means, yet is sufficiently regular to be recognized and classified, owing to the structure of the grain. The litho process, which may

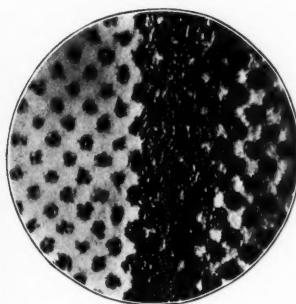
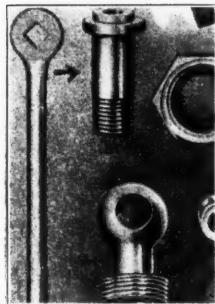


FIG. 1.

Offset specimen from machinery catalogue.

combine in one example the mechanical and hand work, may, in depicting a subject, show a variety of tones in grain, line and stipple that gives the work a distinct character. In the various specimens shown herewith, attention will be directed primarily to the color masses, tones or outlines, and then to the magnified parts thereof, to show the visible structure of the line formation, with the object of analyzing and correcting abnormal conditions.

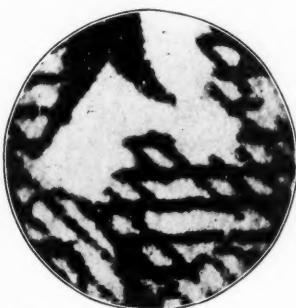


FIG. 2.

Specimen of statement-heading in offset.

If the dot or line of a half-tone or line plate would always deposit its portion of pigment on the paper with little or no distortion as is done by the intaglio plate, the photoengraving process would be a more satisfactory photo-reproductive method.

In the examining of printed specimens, close scrutiny should be given the typical as well as the abnormal char-

acter of the matter. It will be observed that the dots in a half-tone plate will, at times, print without unusual squashing of ink, and again with the same plate the spreading of the pigment will be considerable, marring the appearance of the work. The reason for the behavior of the inks is a subject for discussion. Without an enlarged specimen of a plate there would be no *corpus delicti* to work upon, hence

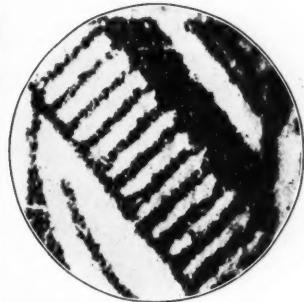


FIG. 3.

From title-page of bank statement — offset work.

in the analysis of printed specimens the work of the microphotographer is invaluable.

In describing the specimens shown, the writers endeavor to explain the natural characteristics as well as the abnormal peculiarities of a line or dot, where they are combined in one example. In the specimens shown, the cut to the left shows the reproduction of the original copy, while the cut to the right shows the reproduction of the microphoto-

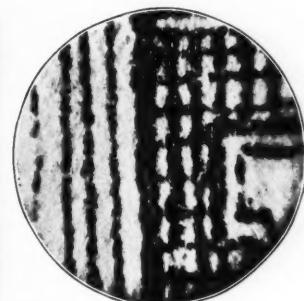


FIG. 4.

Specimen from bank statement in offset. Enlargement is of portion to which arrow is pointing.

graph. In each instance the reproduction of the copy is the same size as the original.

In Fig. 1 the edge of the object B-1 (to which arrow is pointing) appears to terminate abruptly, the shadow being fairly dense. The magnified part shows this edge to be a saw-tooth line made by the fuzzy outlines of the black dots. The seemingly solid parts are in reality broken up by shadowy gray dots and tiny white spots, having unsymmetrical outlines. These spots are caused by reflected light from the uneven surface of the ink, which resulted from the pulled-up fibers of the stock. This is a characteristic solid in offset work on antique paper. Where a dead or flat black ink is used there is a greater absorption of light, and hence the solids will appear blacker and the work has more contrast throughout.

Fig. 2 shows the effect of a typical deposit of ink from an offset blanket. This inked area, owing to the use of a glossy ink, reflects pencils of light, which show as white spots in an apparent solid. The clouded appearance of

* Copyright, 1916, by H. B. Dilkes.

the white parts is due to the irregular surface of the bond-paper combined with a glossy ink. To the naked eye at reading distance the T (in the word "The") is perfect in the solid mass. Had a non-lustrous ink been used the solids would appear without the white specks, as the ink would absorb all of the light.

Fig. 3 shows how ink is deposited on a comparatively uneven surface, such as is found in antique book and similarly finished paper. The color in the diagonal line in the

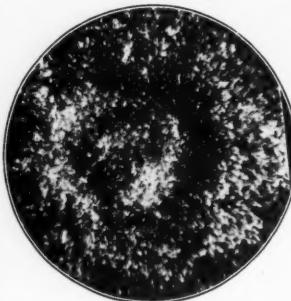


FIG. 5.

Specimen of collotype work. Enlargement is of second button from bottom of empty sleeve.

N (in the word "Kane") is only about three-fourths efficient, owing to the failure of the ink to lay properly. The pulling up of the fibers of the stock has caused this trifling defect. The gray, appearing between the diagonal lines, is due to the scumming or staining of the plate. This appears to be unavoidable, as it is of frequent occurrence in offset work, especially in the middle tones.

Fig. 4 exhibits a gray and black aspect. The gray-white effect between the lines is probably due to the une-

tiny hills of ink laid by the gelatin film on the paper. This continuous-tone process appears to furnish the best imitation of a photographic print.

In Fig. 6 the delicate blending of tones equals the effect produced on developing-paper with a good negative. In



FIG. 7.

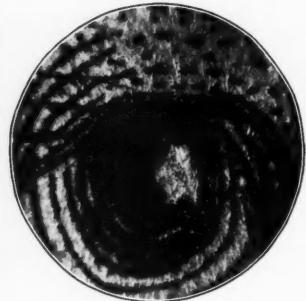


FIG. 7-A.

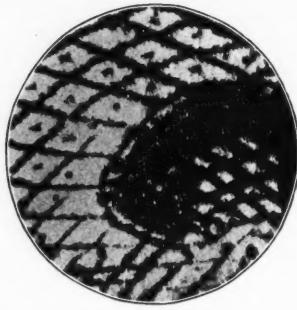


FIG. 7-B.

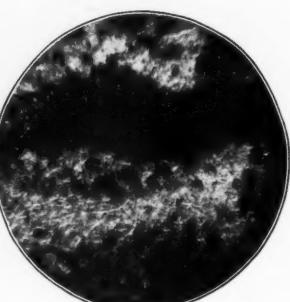
From copperplate engraving. Fig. 7-A shows enlargement of left eye and part of lid. Fig. 7-B shows enlargement of the lobe of nose and part of nostril.

the ordinary half-tone reproductions the tone gradations observed are principally due to the size of the white dot.

Fig. 7 shows a copperplate engraving, the work of a Japanese artist. It appears that both hand and machine work are combined in this specimen. The magnified portions, A and B, show how the artist produced shadow and high-light effect by combining cross-hatch and dot form.



FIG. 8.



Photogravure. Enlargement shows lip slightly to left of center of mouth as you look at the picture.

Shadows that appear solid are in reality lines graven close together. In the enlargement the irregular outlines of the ink deposit that is withdrawn from the lines show a relief effect, which to the eye is almost imperceptible, yet the delicacy of the near shadows is due to the relief thus

qual light absorption of the stock, owing to its surface being a heavy antique. The striated appearance of the black lines is due to the fibers being divested of the ink after the pressure of the rubber blankets has been relaxed. This change takes place by a partial recovery of the surface conditions of the stock, owing to its spongy nature.

The fine gradations of light and shadow furnished by the collotype grain in Fig. 5 give almost a relief effect when unmagnified. There is comparatively nothing lost in subjects portrayed by this process, owing wholly to the nature of the grain. This chemical method has a marvelous power of softly blending delicate tones and furnishing velvety shadows. It will be noted that there are no real solids; here and there are the minute white spots, produced by the reflection of light from the tops of the

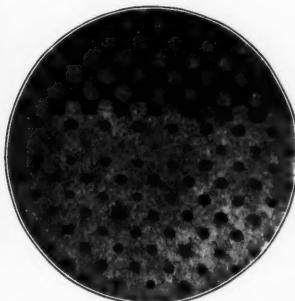
formed and the consequent shadows produced between the lines.

In Fig. 8 the light and shadow depicted by a photogravure is shown to advantage. The photogravure plate furnishes a complete scale of tones from shadow to high



FIG. 9.

Half-tone plate. Enlargement shows line between water and stone, to which arrow is pointing.



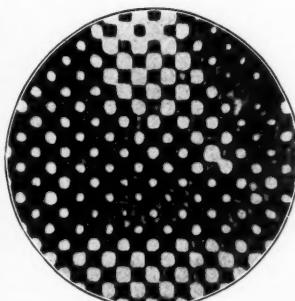
light. For expressing the fine tone gradations, it is not equaled by any of the photomechanical processes. There appears a softness of tone in these plates not found in any but photographic prints. This is probably due to the manner in which the pigment is laid on the paper in the printing operation, the dots being microscopical in size and of variable outline, interspersed uniformly with white spaces, equally irregular in shape. The photogravure grain for this reason is admirably adapted for delineating tones of light and shade in portraits.

The specimens represented by Figs. 9 and 10 are taken from two different half-tone plates. The screen lines per



FIG. 10.

Half-tone. Enlargement shows water and shadow near legs of figure, to which arrow is pointing.



inch are approximately equal. The principal difference in the two plates is that the black-shadow area on one plate shows darker than the other, due possibly to the way the ink is laid on the stock. In Fig. 9 the ink lays flat, while in Fig. 10 it is modified by the various gray and white areas, owing perhaps to the nature of the ink or to the speed of the machine. In the latter plate the effect will be toward grayness in the print, which in some cases is not detrimental to the subject portrayed.

Fig. 11 shows a high-light and middle-tone effect given by a straight-line half-tone plate. The strength of the perpendicular line varies throughout the lighter tones, but is never broken to give a pure white. The solids are depicted by the joining of a number of lines, producing an actual solid area. This method of producing a printing surface is nicely adapted for subjects having curved outlines, such as coins, medals, silverware and foliage.

The irregularity of the white lines in Fig. 12-A are suggestive of the hand-tooled work of the engraver. The vertical lines and dots in 12-B have somewhat the appearance of the mechanical lines made by the engravers' ruling-machine, but as they are more or less ragged on the edges, the incisions doubtless were made by hand with the graver. The tonal value of lines of this character appears to give particular distinction to groups of color or shade in wood-engraved subjects, often forming a relief effect in parts of a pictorial composition. This is a noticeable peculiarity in wood-engravings. A half-tone plate reproduction of a wood-engraving loses sufficient of the shadows to give an appreciable flatness to the plate. The real value of a wood-engraving, aside from its artistic merit, is in the roundness and appearance of solidity of the character produced, so



FIG. 11.

Straight-line half-tone. Enlargement is of portion just above negro's shoulder.



much desired in portraying machinery and objects of high relief.

The reproduction of a section of an etching in Fig. 13 shows the jagging appearance of the lines produced by the acid following the scribing of the plates by the artist. The artistic effect produced by these lines is fitly described by Joseph Pennell in these words: "Etching is sketching on a plate. Etching is putting down a subject in the fewest and most vital lines; how many artists think of line at all? Etching means doing all these things and others like them superlatively well with the most obedient tools on the most responsive surfaces of metal, providing the



FIG. 12-A.

From a wood-engraving. Showing enlargement of the Earl's mustache.

artist has the skill to dominate his subject and use his tools." Another writer states: "Etching is the most effective means of portraying the soul and spirit." The object of this example (Fig. 13) is to contrast the effect produced in metal by the needle of the artist combined with the mordant fluid, and the results brought about in wood by his brother artist with burin, unaided by other



influences, as shown in Fig. 14. In the example of wood-engraving, the white lines are produced by the removal of tiny particles of wood from the block by the point of the engraving-tool. The sketchy effect is invariably absent in the rendering of subjects by this method, owing to the use of the comparatively unsympathetic surface of wood.

In Fig. 15 the chalk-plate specimen gives a relatively coarse effect, comparable to etching without the delicate refinement of copperplate work. This coarseness of line is not due to the lack of skill on the part of the artist, nor to the use of a less suitable tool, for the identical needle used by the chalk-engraver could be applied with good effect by the etcher. The cause of the rude lines is the irresponsible surface of the chalk and the lack of precision in

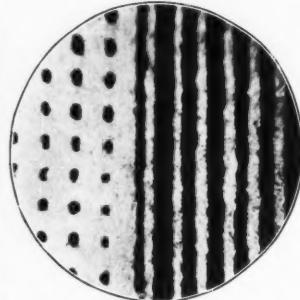


FIG. 12-B.

From the same wood-engraving as Fig. 12-A. Hatch-and-line on pillar just to left of Bishop's mitre.

the rendering of lines by the soft metal that is used in casting the plate. Chalk-plate pictures at their best only approximately represent the feeling of the artist, owing to the lack of flexibility of the mediums employed. To study the effects of the lines produced by the skill of the artist in etching a dry-point, one needs but examine the lines only; the color effects produced by retroussage are brought about by the printer in the manipulation of the plate preparatory to printing. In dry-point the lines are often exaggerated, purposely so, in the inking of the plate,

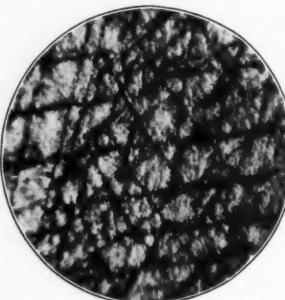


FIG. 13.

Section of an etching. Enlargement shows shading on forehead.

by not removing the ink held by the burr of metal raised by the needle. In the example of wood-engraving, the white lines have the positive value, being those produced by the engraver; the irregular white and gray specks and spots are not due to the engraver's effort, but rather by the neglect of the pressman in printing. The only white that should show is in the lines produced by the point of the burin. In the chalk-plate specimen the irregular dark lines are those produced on the paper from the soft stereotype metal that was poured into the matrix formed in the chalk by the engraver's needle. The irregularity

of line is caused by the comparative brittleness of the chalk medium that is detached when the engraver scribes the lines through the thin film of chalk down to the steel base plate on which the coating of chalk is deposited. The metal that forms the printing-plate is applied without pressure,



FIG. 14.

Wood-engraving. Tip of finger and adjacent shadow.

so that the printing surface produced does not fully portray the artistic temperament of the artist.

In the offset specimens a similarity of tone in the shadows may be noted, especially where an antique stock has been used. This doubtless is due to the deposition of ink rather than to the grain of the plate. In the specimens produced by chemical effect, as shown by the collotype and photogravure examples, there is a softness of tone that is noticeably absent in all of the other samples. The grain of the plate and the nature of the surface of the stock are

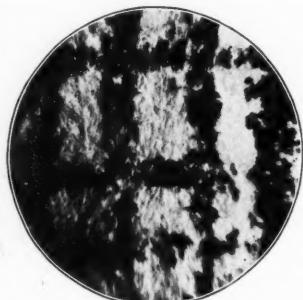
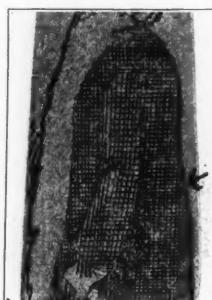


FIG. 15.

Chalk-plate from newspaper. Cross-hatch near elbow.

the principal factors that yield this effect. In illustrations reproduced from the intaglio plates, the lines in the original are invariably black, owing to the manner in which the ink is withdrawn from the etched or incised lines. In the reproduction of these specimens the half-tone screen is responsible for the variation in appearance, for in all intaglio plates the lines etched or cut by hand or machined give perfectly black lines where the printing is done properly.

THE ONLY QUESTION.

The professor was delivering the last lecture of the term. He told the students with much emphasis that he expected them to devote all their time to preparing for the final examination.

"The examination papers are now in the hands of the printer," he concluded. "Now, is there any question you would like answered?"

Silence prevailed for a moment, then a voice piped up: "Who is the printer?"



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Roll-Feed for Job-Press.

(1806) A Philadelphia correspondent writes: "Kindly advise me if there is any possible way of printing gummed tape in rolls on a job-press and how it is done."

Answer.—Roll-feed devices are made which may be attached to Gordon and Golding presses. The printing of gummed tape doubtless would be done in multiple, with reel cutters to divide the web before rewinding. See manufacturers regarding scope of attachments. There are also a number of platen presses built with web attachments to suit the needs of ticket, as well as label, printers.

How to Make Rule-Joints Appear Solid.

(1816) A New York pressman writes: "Will appreciate any advice as to the way of obtaining good results in joining rules."

Answer.—A simple way to make a tight joint is to place a drop of gloss varnish on the beveled faces of the rules to be joined before the form is locked up. This should be done, if possible, the day before it is used on the press. After the form is locked up, it should not be washed with benzine, as this will dissolve the varnish and leave the joint probably as open as before the varnish was applied. This is one of the simplest methods of making a tight joint. If no gloss varnish is available, use a quick-drying black or colored ink.

Half-Tone Plates Fill Up While Printing on a Good Grade of Paper.

(1814) An Indiana printer writes: "After reading article 1804 in the Pressroom Department of the August issue of THE INLAND PRINTER, I decided to ask your opinion of my trouble. In June we were running a sheet 42 by 56 inches, 140-pound coated book, with a good many half-tone plates, and had a lot of trouble keeping them clean. Starting with clean ink and a clean press, it would only be a short time until the plates were full of specks. In July we had the same job and experienced very little trouble, although the weather was real hot. Now, June was rainy and damp, and July was hot and dry. Do you think dampness caused the trouble? Our building is on low ground and is made of cement blocks, and the pressroom is on the ground floor. Hope I may see an early reply."

Answer.—There are a number of contributing causes for filling up of half-tones where the ink was originally clean: Cause No. 1.—The stock may have considerable loose baryta on its surface. This material is constantly dropping on the form from the sheets and is picked up by the rollers and then deposited in the plates again. Baryta and paper lint, either combined or separate, form one of the causes of dirty printing. The only successful means of resisting this evil is by applying the device for taking

up the dust as the sheet leaves the feedboard. There is a surprising amount of dust and other foreign material removed from stock, most all of which would have fallen on the form or rollers and would finally end up by causing plates to fill up. Cause No. 2.—The using of unseasonable rollers; for example, winter rollers are used too late in the spring and they become soft with heat and are affected by humid atmosphere. They are constantly deteriorating where used with anything but the softest of inks. The remedy is obvious. Cause No. 3.—Pressrooms on cement floors are apt to be constantly filled with an atmosphere laden with cement in a finely divided state. This with other forms of dust will prove harmful in printing a fine grade of work. If possible, the floor should be coated with the compound, which is dustless and more or less noiseless. Where a high grade of presswork is turned out, the atmosphere should be almost free from dust. There may be other causes in the case you mention. We can only treat the question in a general way, owing to the lack of information regarding all of the surrounding conditions.

Wide Slur on Back Edge of Form.

(1817) Submits a copy of an eight-page weekly paper. The printing is quite legible except on the back edge of the form, where a slur of about one-half inch mars the appearance of each page. The publisher writes, in part, as follows: "Under separate cover we are sending a copy of our paper, which is printed on a —— two-roller, two-revolution press. The edge of the form which first strikes the paper is always slightly blurred, while the opposite edge appears blurred, as you will see. Will appreciate any suggestions that will remedy the trouble."

Answer.—We would suggest that you clean the cylinder and bed bearers with gasoline and prepare a new tympan, which will be drawn snug and tight to obviate any slurring on either front or back edge of form, owing to a baggy tympan. When the tympan is attached and the form is on, pull an impression on the top sheet. Observe how far from the grippers the printing line or edge of page appears. Judging from the gripper marks on the sheet, you have over one-half inch space to spare. In such an event you can probably correct the trouble by moving the cylinder back one tooth. Loosen the screw holding the intermediate gear, move gear out of mesh, and then move the cylinder back one tooth. This will bring the printing line closer to the grippers. Before pulling another impression you should turn the grippers over (after they have closed) and then turn the machine until an impression is pulled on the tympan. Be certain to turn the grippers back again before the cylinder reaches the point where the grippers open to release. Examine and note the position of the last impression. If the form prints too close to the grippers, move it back a trifle, but not so far as

before, as it will bring the back edge to the point where the bed and cylinder bearers separate just before the bed begins to reverse its motion. If no other complication exists, the foregoing should remedy the slurring.

Die-Stamping Ink Spreads.

(1811) Submits a sample of die-stamping in which the relief is weak and the ink spreads outside its proper area on the design. The pressman desires to know how to remedy the defect so as to produce a more presentable job.

Answer.—The unsatisfactory relief and the spreading of the ink appears to be from two causes: A poor counter and ink with a weak body. By using a harder counterdie, and ink that will not spread so much under pressure, you can produce work that will equal the appearance of the other sample you enclosed. We have sent you a sheet of hard-rolled Davy, 100. This board will make an excellent counterdie when it is glued to its place. When you are ready to make your first impression, sponge the surface of the board and immediately bring the die in contact with the board under heavy stress. Some pressmen lay a sheet of tin-foil over the board before pulling the impression. Allow the press to stand long enough to have the board form a relief effect. If on the withdrawal of pressure it shows too light a relief, you may then cut away with a sharp knife the white spaces surrounding the lettering. This cutting should be done in a gentle slope. When the cutting is done the press may again be brought to impression position and allowed to stand for a while. After it is again withdrawn the relief will be ample, a sheet of onion-skin folio may be lightly glued and laid on the counterdie, and the press may again be brought on to the impression and allowed to stand about ten minutes. When this is done the relief should be completed. The ink may be applied to the die and a proof pulled on regular stock.

Ink Rubs off Label.

(1813) Submits a box-label printed on enamel stock in yellow, orange and black. The yellow tint-plate was printed over by the solid black plate, leaving a few lines in solid yellow. The orange border was a solid plate, twenty-four points wide. The pressman describes his trouble as follows: "I am enclosing a few samples of a label that was printed thirty-six-up on a good grade of enamel stock. The inks used were —— yellow, —— orange and —— black, so you can see that money was not spared in securing the best inks. The samples show a perfect job as far as looks are concerned, but the label is pasted on a box—the paste has no effect on the colors—and subjected to a lot of sliding and pushing around before it leaves our factory, and sample No. 2 shows the result. Now, I'll admit that I had too much of the retarding compound in my yellow, and am quite sure that is the trouble with the whole mess. The labels are cut singly now and are almost worthless, unless we can print some sort of a gloss or varnish to keep the yellow and black from rubbing off. Have you any suggestion to make to save the job?"

Answer.—In considering the cause and the results, we will attempt to show where the fault lies and will suggest several possible remedies: (1) A label stock should have been used instead of the enamel. The resisting power of label stock to the action of the moisture in the paste is greater than that of enamel stock. When a paste is used, the moisture penetrates the stock and softens the enamel, and when the labels are rubbed to make them adhere, they will suffer more or less damage. (2) We would not consider the printing of flat colors in the same light as in processwork. We would therefore not attempt to soften

the inks too much. It would have been better had you used no reducer, but a little drier instead. In a job of this character you should have printed about fifty on a job-press with the ink in normal state and, after a suitable period of drying, test them on boxes with the usual paste or glue. In this manner you may be forearmed, because if any trouble is going to appear, it will develop in a trial of this kind. We consider the work very good from a pressman's point of view, and we would not blame you for the failure. As to remedies: Procure a tint-block, wood preferred, and secure some gloss finish. Try about fifty sheets printed on the back and the same number printed on the top of the black. Lay them out loosely to dry. Occasionally loosen them up to air so they will not stick together. After they have dried, say for twenty-four hours, label a few boxes and give them the ordinary usage to see if the ink stands up as it should. From a test of this kind you will be able to determine whether or not a gloss-finish impression, either on front or back, will save the job. Should you use the gloss finish, lay the sheets loosely in small lots, not more than twenty-five in a pile, and examine them every hour or so, loosening them so they will not stick together. Keep the tympan oiled so as not to develop electricity.

In a later letter the pressman writes, in part, as follows: "You advised me to get a gloss finish and run some on the back and some on the face of the job, which I did. I found that it wasn't necessary to run on the back of the label, but when it was run on the face it was just the right thing. It held up under every conceivable test, and I'll assure you it was just the thing to save the job."

To Print without Make-Ready.

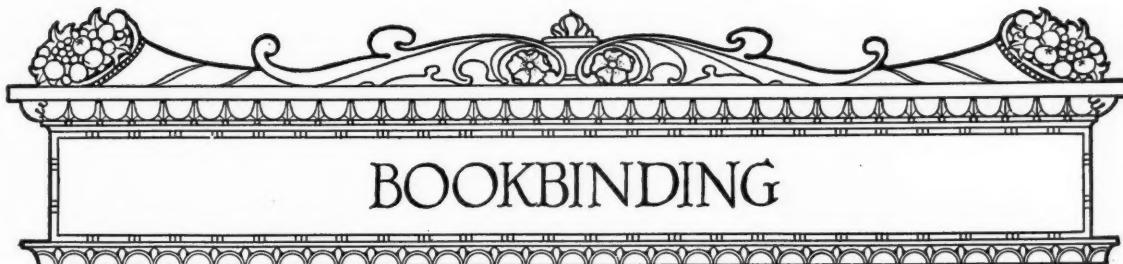
(1812) Submits a box-cover printed in black on common label-paper. The form consists of a half-tone plate, 2 by 3½ inches in size, and a few lines in black-faced type. The pressman writes: "Enclosed please find a wrapper which we print nine to sheet on a cylinder press. I would like instructions for making ready without any more over-laying than necessary for a good job, as the plates are moved to new positions after runs of from 3,000 to 5,000 impressions, to vary the size of wrapper."

Answer.—To secure good results with the least labor you should (1) see that all of the electros are exactly type-high. To do this properly you should have a type-high gage. (2) The rollers should be in prime condition and set so as to just touch the plates. If they are set too low or too high they will not deposit the ink properly on the form. (3) Use a good grade of ink and carry sufficient impression on the type parts of the form so as to deposit the ink firmly on the paper. (4) The use of a suitable tympan is of great importance. A tympan made up principally of manila, such as is used for top sheets, and a few sheets of print-paper will help reduce the amount of make-ready. These sheets should be well oiled. The tympan should not exceed the height of the cylinder bearers more than about one sheet of manila. Place about three or four sheets of print-paper under the top sheet. The balance of the tympan may be of hard manila.

NOT THE SAME.

Young Hopeful—Father, what is a traitor in politics?
Veteran Politician—A traitor is a man who leaves our party and goes over to the other one.

Young Hopeful—Well, then, what is a man who leaves his party and comes over to yours?
Veteran Politician—A convert, my son.—*Tit-Bits.*



BY JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Paste.

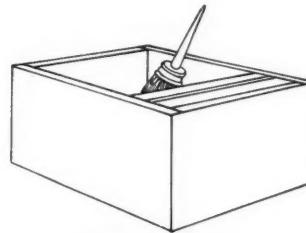
Paste is a universal commodity, and is to a greater or less extent used in nearly all industries. The largest consumers are the bookbinders; paper-box makers, wall-paper hangers, paper-bag manufacturers, newspaper and magazine publishers, leather-bag and novelty manufacturers, casket-makers, can manufacturers, bottlers, etc., also are paste users. The paste manufacturers are located in the large cities, and their product is confined largely to the locality in which they are situated. The smaller towns are compelled to get along without a paste factory, and each consumer must make his own paste. Were it possible to make a paste that would withstand shipping conditions and retain its sweetness and strength, few industries in the small towns would care to bother with cooking their own paste.

The mixing is usually left to the errand-boy or laborer, neither of whom ever has considered the importance of really studying pastemaking. To produce a paste that is free from lumps and made to the right consistency is of no importance to them, because the average man using paste does not think of seeking possible improvement, or is careless, as it can be used toward finishing a product. So why, thinks he, bother with such trivial, unimportant matters? This appalling indifference and lack of knowledge of paste makes for inefficiency and the premature falling-apart of the finished article in which paste has been used.

The care of paste is a subject with which the average workman is not familiar, and because of this his ability as a mechanic is gaged by the manner in which he keeps his paste. A careful worker will regard cleanliness of the paste-containers an essential part of his daily routine, and will not put fresh paste, much less the brush, in a paste-pot in which sour paste has been standing. These things must always be carefully cleansed with hot water before attempting to use fresh paste. Soaking the pot and brush over night in hot water, in which bichlorid of mercury has been put to kill the germs, is recommended. In summer the flour paste will deteriorate much more rapidly than in winter, unless the paste contains a strong preservative. As soon as there are any signs of fermentation, the paste should be tested. This can best be done with litmus paper, which for this purpose is pink, by inserting a strip in the paste. If the strip turns blue, fermentation has set in and there is acid. To test paste for alkali, insert a strip of blue litmus paper; it will turn pink if there be alkali in the paste.

Under certain conditions, sour paste will develop micro-

organisms which will prematurely destroy the most beautiful bindings. The Society of Arts, of England, has spent considerable money in trying to find the cause for the premature decay of leather bindings, and in the main has blamed the modern tanning methods. These scientific men have covered the ground as thoroughly as the conditions would permit, but could they have been aware of the condition of the paste when the books were bound? We to-day are prone to blame much that, if the truth were known, is blameless; but that paste in which fermentation has set



Wooden Paste-Box.

This box can be made 12 inches square and 5 inches deep, with a strip of wood across the center at the top for scraping the paste out of the brush.

in is injurious to leather will certainly not be denied. Acid will deteriorate leather; so, when sour paste is used, the acid will soak into the leather and Father Time will do the rest.

Not only is there indifference with the workers, but the employers as well; for I venture to say that few managers have ever figured out the relative cost of their paste. There is a popular belief that a cheap flour makes as good and as much paste as the best. The cheapest flour is that which will absorb the most water, and adhesive value should not be sacrificed for water.

A good paste is recognized by its smoothness, freedom from lumps, adhesiveness, glide, keeping quality, and its ability to dry slowly. Sanitary conditions must obtain to get the best results. When this is made the basis of pastemaking, each establishment will make its own paste. The old wet barrel, with its tendencies to sour, crust and mold, will soon be regarded as a relic of the past insanitary conditions.

Many attempts have been made in the past to make a dry powder paste which would overcome all objections to the wet barrel paste, but with questionable results. As is usual with new articles, exorbitant claims were advanced,

with the inevitable result that many industries went back to the flour paste. These dry pastes are for the most part granular, and when mixed with cold water will not dissolve, but will settle at the bottom. Such a paste, when spread on the material, will, when the water has evaporated, lose its adhesiveness, and the granular particles can be seen on the surface. All such pastes will, if allowed to stand over night, separate from the water.

During recent months my attention has been called to a new product known as Rex dry paste, which is made from corn products by the Patent Cereals Company, of Geneva, New York. This company is the largest white-corn products manufacturer in the East, and makes corn grits, flakes, flour, meal, corn oil, feed, etc. It maintains an up-to-date chemical laboratory, which is in charge of an experienced chemist of national repute. Rex dry paste is the result of two and one-half years of research, and was not put on the market until it was positively known that the highest degree of perfection had been attained. The paste is made from a particular part of white corn, treated by a special process which converts a large part of the starch into dextrin, thus forming a very adhesive paste and one with the maximum absorption of water. This makes an ideal dry paste, which is dissolved in cold water and can be used in two minutes after the paste has been put into the mixer. The advantage is with this paste, because it can be mixed to the required consistency, and thus saves the necessary time to reduce the thick flour paste to the thickness required for the work in hand. The boiling of water is entirely eliminated, which is an item appreciated by the paper-hanger, because he is invariably compelled to mix his paste under all sorts of conditions. To mix this paste expeditiously, the company has invented a device which consists of a ten-gallon pail, a wire-mesh plunger, a cover with a hole in the center, and a collar which guides the handle of the plunger. To mix the paste for use on leather, pour fifteen pints of water into this vessel, after which add five pounds of Rex paste; then pour fifteen more pints of water on top, insert the plunger and cover and work the plunger up and down for about one minute. The result will be a nice white paste, entirely free from lumps and ready for use. For use on paper, take nine pints of water to one pound of paste and mix it in the same way as above described for leatherwork. For bill-posting, take fourteen pints of water to one pound of paste, and mix it in the same way as above described. Even at this great reduction, the paste has plenty of body and a wonderful glide.

The Importance of the Bindery.

An Australian bookbinder writes: "I was just about to stop THE INLAND PRINTER when I noticed your article on 'Bookbinding,' and as I am interested in the craft I will follow your contributions with some relish. I have not yet come across your work on 'Bookbinding and Its Auxiliary Branches,' but would be glad to have it. Kindly let me know where I can get it. You are quite right, the printing department gets all the latest appliances and the bindery has to get along with the same old tools. This results in the boss making the remark that the printing pays handsomely and the binding does not, and he regards the bindery as a convenience to the printing end of the business. The bindery ought to be, and could be, self-supporting if the boss printer woke up — and I think you can wake him up. I am enclosing a few samples of my work in marbling on carrageen moss, with colors ground by myself, which I purchased from the late Thomas Hinks & Son, of Birmingham, England. I would be glad of an expression

of your opinion on these. I am mostly concerned in gold and metal stamping on fabric and ribbon, and badly want a good solution. Will you kindly put me on at your earliest convenience?"

Answer.—The marbling samples are excellent. Your Turkish marble is particularly striking because of the harmony of colors. The colors are not brilliant, but still are pleasing to the eye. In this day and age any marbler who is able to grind his own colors and produce such splendid results is head and shoulders above the average workman. I congratulate you in keeping alive this beautiful art. You can purchase a set of my books on bookbinding from The Inland Printer Company, Chicago, Illinois, in which you will find different preparations for stamping which will fill all requirements.

THE INLAND PRINTER is doing just exactly what you wish it to do, and that is to educate the employing printer who have binderies so they will realize that one branch is just as necessary as the other to complete the printed work. The hour-charge is the only just basis of figuring, and it is quite impossible to crowd two hours of labor into one hour and get pay for just one hour. This sort of an accommodation would soon put an employer out of business. The cost agitation in the United States and elsewhere has done considerable to wake up the printer and the bookbinder, and to make them realize that the overhead must be equally distributed over the entire job — that is to say, that each hour consumed must bear its pro rata share of all the incidental expenses, such as rent, heat, light, power, advertising, stationery and delivering. This includes all work in binding and shipping. Under such a system there can be no provision for regarding any department as an accommodation. Up-to-date equipment must be provided for the bindery as well as for the composing-room or pressroom. Failure on the part of any concern to keep the bindery equipment in first-class condition will leave an opening for the wide-awake competitor, who can be depended upon to take advantage of this shortsightedness and make inroads on the business. No consumer will pay more for a given piece of work when an equally good establishment makes a materially lower bid for the same class of work and is able to give as good service. It is but natural that the branch in which the boss is thoroughly schooled will have all the latest equipment, because he is able to see the needs without having to take somebody's word for it. If the heads of printing and binding establishments were bookbinders instead of printers, the needs of the bindery would be more carefully observed, and it is safe to predict that the printing end would be as badly neglected as is now the case with the binding end where the boss is the printer.

It is a regrettable fact that trade literature for the bookbinder is as scarce as frogs' hair, and the knowledge of this had much to do with bringing out the set of books entitled "Bookbinding and Its Auxiliary Branches," by the writer. This will always be so whether we like it or not, because of the limited demand for such literature. Consider that there are ten printers to one bookbinder and you will have the answer. The demand for an article governs the quality, and men of ability will soon tire when, because of the lack of demand, the remuneration is not in keeping with their talent.

LOOKING BACKWARD.

"There's no danger," said the doctor. "It's only a carbuncle coming on the back of your neck. But you must keep your eye on it!" — *Christian Register*.

EXAMPLES *of*
HIGH-GRADE PRINTING
done by

McGRATH-SHERRILL PRESS

BOSTON, MASSACHUSETTS



The McGrath-Sherrill Press, of Boston, has been producing some very interesting typography during the last few years. Of particular note and distinction was a series of about thirty designs illustrating the development of the art of printing. This series, of which we are producing eight specimens, was sent every month to a mailing list of six thousand names. Each was in the form of a four-page folder, printed in from one to seven colors, on hand-made paper. Page one was as shown with further historical information on page three. A blotter was enclosed, printed from the same plate as page one.

The INLAND PRINTER
CHICAGO



• THE JUMEN-ERVER.

Early French printers adapted the black background to the wreathes of the hand-made paper puncturing it with points, a style called *cribée*. By the use of sectional borders variously combining they avoided the warping and the cracking of covers common in large wood blocks. We show here typical XVth century border prints and printer's device.

Mr. Graff & Moodley Co. - Boston.



Although Caxton's books were well and crude and his press - work upon the whole inferior to that of his contemporaries in Italy and France, his name deserves its eminence since it was the first printer in England and the publisher of much great literature in English, including the Works of Geoffrey Chaucer, the Golden Legend, and translations from the French and Latin. He printed about one hundred books, employing eight founds of type of which this note reproduces a specimen. The cut above is from the Canterbury Tales of Chaucer. Caxton's device is also printed here, a modified form of which was used by his assistant and successor Wynken de Worde.

Mr. Graff & Moodley Company, 270 Congress Street, Boston.

AN ITALIAN TITLE PAGE
ADAPTED FROM ONE
PRINTED AT VENICE
IN 1494 BY
SIMON BEVILAQUA



HE first use of the printed border for book decoration was made by Erhard Ratdolt at Venice in 1476. Most of the early Italian printed decoration was from woodcuts engraved in an open and very graceful outline, as in the few decorated books of Aldus, but sometimes richness of effect was added to its characteristic delicacy of design by a black background, as in the border shown here.

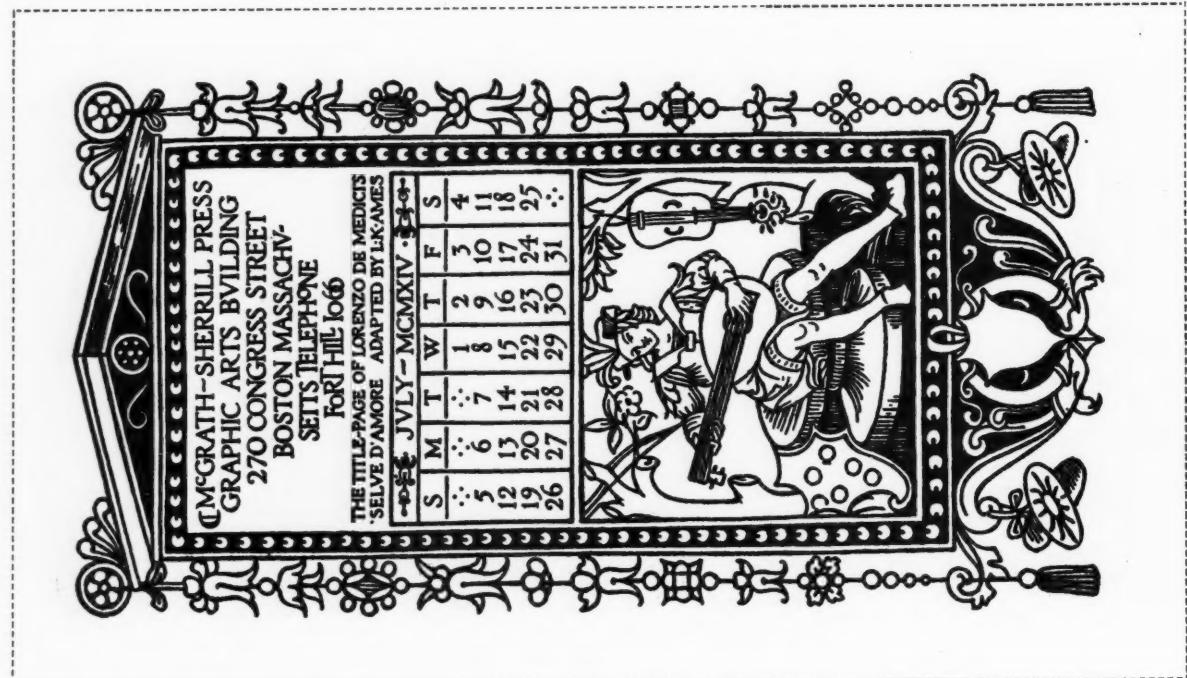
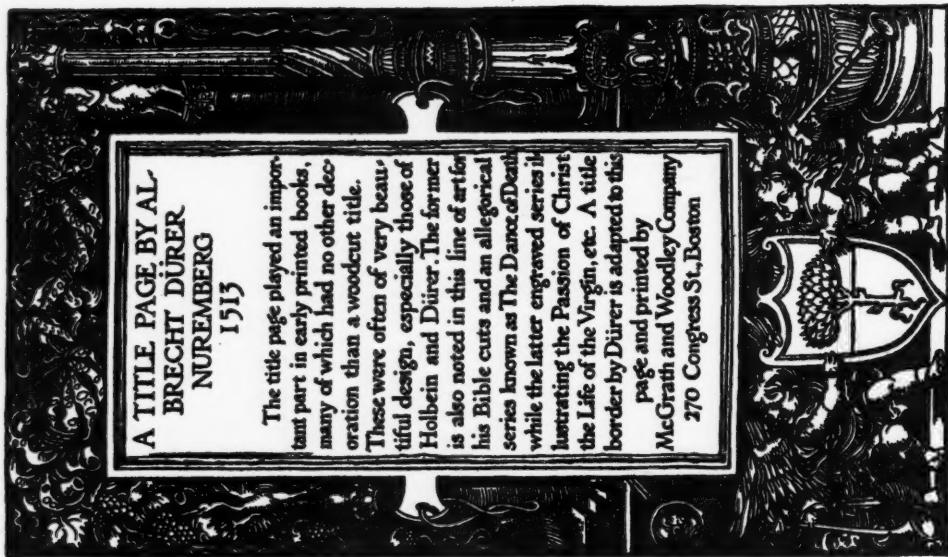
MC GRATH AND WOODLEY COMPANY, 270 CONGRESS ST.
BOSTON, MASSACHUSETTS
TELEPHONE FORT HILL 1066-9067

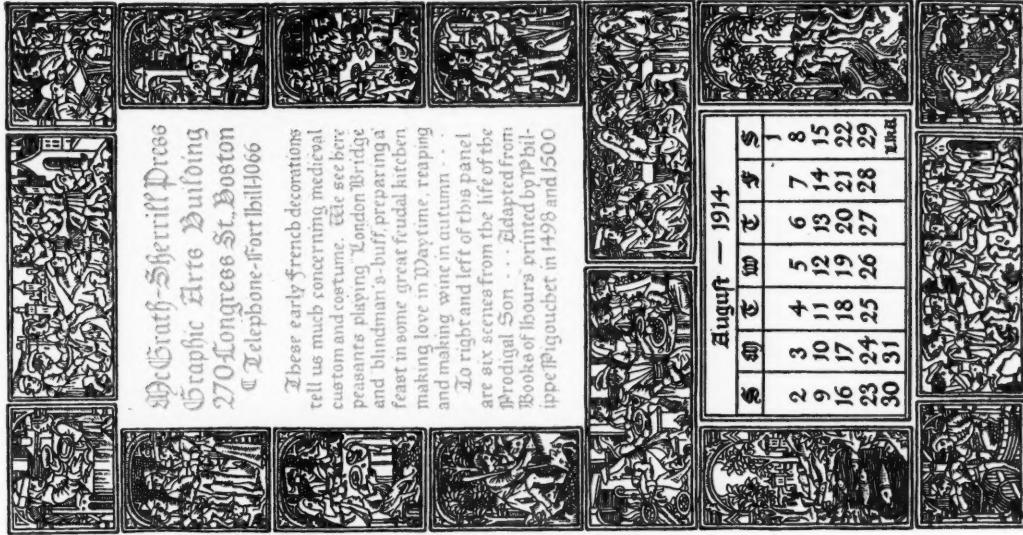
PLANTIN
and the
PLANTIN-MORETUS
PRESS

Christopher Plantin outranked all his contemporaries as an editor and publisher. His taste was for great folios, large types, and profuse illustration by eminent artists. He printed more than fifteen hundred editions including Latin and Greek classics, liturgical books and scientific works, many of them written at his order. His son-in-law, John Moretus, succeeded him and his descendants continued during two centuries his press at Antwerp.



From the PRESS of
MC GRATH & WOODLEY COMPANY
270 CONGRESS STREET
BOSTON





McGrath-Sheriff Press
Graphic Arts Building
270 Congress St. Boston
Telephone-First 1066

These early French decorations tell us much concerning medieval custom and costume. We see here peasants playing London Bridge and blindfold a-buff, preparing a feast in some great feudal kitchen, making love in Daytime, reaping and making wine in autumn . . .

To right and left of this panel are six scenes from the life of the Prodigal Son . . . Elated from Books of Hours, printed by Philippe Pigouchet in 1498 and 1500

August - 1914

\$	£	ℳ	ℳ	ℳ	ℳ	ℳ
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Lira

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2

1





The PROMISEL Shop
 Women's & Misses' Suits & Coats
 Ready to Wear

149 TREMONT
 STREET
 BOSTON
 MASS



LAWRENCE
 BUILDING
 SEVENTH
 FLOOR

TO OUR CUSTOMERS

STOCK ACCUMULATES

We have filled our large gallery with good things that have been with us too long. You may find just the article you have desired at the price you wish to pay. Almost everything is marked at cost and some things even less than cost.

BROOKS REED GALLERY

19 ARLINGTON STREET, BOSTON

MAY, NINETEEN HUNDRED SIXTEEN



EVERETT M. CLARK
Tel. Quincy 566-W

EDWARD L. MACARTHUR
Tel. Malden 2117-W

RAYMOND A. SIMONDS
Tel. Back Bay 3180

OSCAR L. HUNTING, MGR.
Tel. Newton North 268-M

STUDIO
218 TREMONT ST., BOSTON MASS.
Tel. Oxford 4117

*Steinert's Summer
Service*

A Service—

VICTROLAS sent for, put in perfect condition and carefully packed and shipped to your country home. We have large stocks of portable models that can be easily moved about or taken on board the yacht, etc. Prices \$15 - \$50. Victor records sent to any address in New England. Send us your summer address and receive bulletins of new records promptly. Largest stock of Victor records in New England. Orders for Victor records promptly filled for delivery anywhere in New England.

*Does your Piano need
Repairing?*

WE devote one five-story building entirely to repair work and employ the most experienced workmen. Very slight repairs will probably do much to restore its original quality of touch and tone as well as its former appearance. Ask us the cost of repairing your piano. Pianos rented, moved, tuned, repaired, and stored. Pianos boxed and shipped. Player-pianos cared for by thoroughly competent workmen. No matter what make of player-piano you have, it will pay you to consult us.

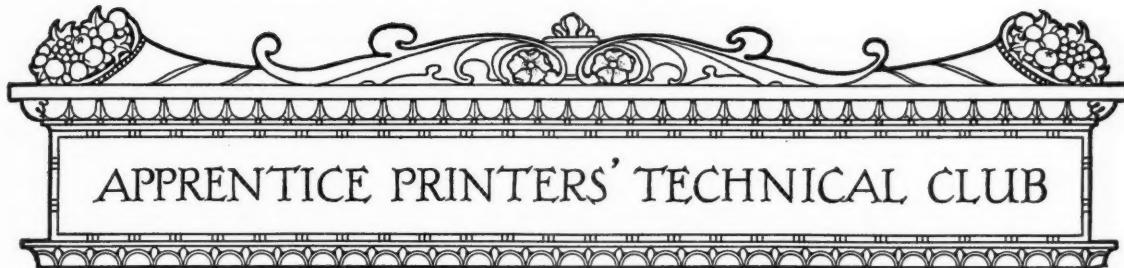
STEINERT'S



Upstairs
STEINERT HALL
162 BOYLSTON STREET



Downtown
35 ARCH STREET
BETWEEN FRANKLIN & MILK STs.
M. STEINERT & SONS CO.
TELEPHONE OXFORD 1330



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Typographical Interruptions.

Long, complex sentences are avoided by the best writers because such sentences have a tendency to confuse the reader, and he is likely to interpret the writer's thoughts otherwise than they are intended. To introduce between the subject and the predicate and object of a sentence too many parenthetical clauses or side issues has a tendency to lead the reader away from the main thought because of the wide separation of parts dependent upon each other for complete "sense." It makes reading a task and causes a loss of effectiveness in the matter.

Through arrangement of his lines of type, the compositor can cause the same effect. Not at all infrequently we see a display line, or lines, a part of a sentence the conclusion of which appears in the text which follows, spaced so far apart from the text that, because of the natural halt in the reader's mind at the end of the display, connection is either lost altogether or the thought is so broken the reader is not impressed with the full effectiveness of the words. It is, therefore, more essential to place display lines closer to the text, above or below—when those lines are part of a sentence, begun or completed, so that the point made will be clear—than when the display is a complete thought in itself. Display lines stand out more prominently against a background of ample white space than when closely surrounded by other lines of type, even if those lines are in comparatively small sizes of body-type; but when the displayed words do not present a thought complete in itself, care should be taken that the separation is not so great that effectiveness is lost because of the reasons aforementioned.

We sometimes see display work in which other—and extraneous—items are inserted between display and text, separating the two to such an extent that connection is not apparent. In such cases the full effectiveness of the matter is not obtained. To illustrate this idea, we are reproducing herewith (Fig. 1) a blotter in which the heading, meaningless in itself, is at the top of the design, and the text, both parts of one sentence, is at the bottom, a comparatively large calendar separating the two. The

reader's attention is first directed to the words of the heading, "The Hot Days," and the illustration. Then, his eyes fall upon the large calendar, the interruption, after which he reads the remainder of the sentence, which is begun with a capital, suggesting further that it is a thing in itself, and discouraging connection with the heading. The heading depends on the text and the text depends upon the heading to convey clearly the desired thought, yet their positions and arrangement are such as to indicate, or suggest, that they are separate and distinct items. It is a serious mistake to so break up a sentence, and even though some readers will eventually solve the riddle and discover the connection, the effort expended and the thought necessary will surely impress them with the idea that the printer's work lacks punch and vigor.

Alongside the blotter we show (Fig. 2) a resetting of the same copy wherein the fault is corrected. The calendar is placed at the bottom, where reference to it is as simple a matter as before, but it permits the display and the text to be placed in proper order where the reader is impressed with the full force of whatever argument is contained in the copy. The



FIG. 1.
The calendar interrupts the reading of the heading and text, which together form a complete sentence, and the name of the firm is not as prominent as it should be.

THE INLAND PRINTER

improvement is marked, for, where the original has a tendency to confuse the reader, the rearrangement places no handicaps in his way in the form of interruptions by the insertion between of extraneous items.

As a matter of fact, when so few words constitute the copy of a blotter, motto, or other work of like character, or where the copy is made up of one short sentence, it is just as well to set all the words in one size of type. By the elimination of the large display the compositor is enabled to set the whole in a larger size of type and the connection will be all the more secure.

And, reader, have you discovered who sent out this blotter? It is apart from the subject of this article, we know, but it is so pronounced a fault as to compel attention. In the center of the calendar the work-mark of the firm is printed in a pale green, all the type being printed in black, and it is so inconspicuous that it passed unnoticed until we had examined the design for some time, and so weak we were compelled to get down pretty close to decipher the name of the firm in the device. As blotters are received, and judging from the amount of attention ordinarily given them, we doubt if one person in ten would ever learn from whom this blotter was received. If a blotter — or any printed item for that matter — is to accomplish any advertising of value, the name of the firm issuing it must stand out so that it will be impressed on the mind of the user practically every time he uses it.

Panels are used to classify — to separate one item from others so that it will be distinguished and thus displayed. It is natural to consider items in separate panels distinct in themselves, and not parts of one continuous subject or argument. Inversely, it is a mistake to place parts of one thing — not merely one sentence, but of several paragraphs, at times, which form continuous reading — in several panels. To do so breaks up the continuity, and effectiveness is lost. In Fig. 3 we are reproducing a newspaper advertisement in which continuous text — sentences which, to present the full force of the argument, should follow in regular order —

**THE hot days
may have re-
duced your weight
— but not the qual-
ity of our printing.**

The Cockerton Press
Danville, Illinois

SEPTEMBER						
SUN	MON	TUES	WED	THUR	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

FIG. 2.
Simply arranged, the text offers no obstacles to the reader and the argument is given full force.

**Here's the Opportunity
To Get Your Own Home in Lake Worth
DO NOT NEGLECT IT**

We will begin Building this Week Twenty Ready Bungalows of various designs Address No. 1

They will be built on corner and will please you and delight your wife.

These Bungalows will be turned over to you ready to move into, and the ground plan will be arranged to suit your individual requirements if you will let us hear from you at once.

Each Bungalow will have a fire-place, electric light, water and spring tank.

In addition to all this, we will plant your lawn and set the house in a shrubbery and in other ways improve the home.

Do Not Forget

There are to be JUST TWENTY of these handsome BUNGALOWS

IF YOU WANT ONE, WRITE AT ONCE TO

Bryant & Greenwood

LAKE WORTH OR CHICAGO

FIG. 3.
Continuity broken up by paneling below the heading.

is separated into three panels. We refer to the narrow panels immediately below the panel containing the displayed heading. Because of this paneling the matter is made complex, reading is made a greater effort, and because of the interruptions at the ends of the panels the close connection of the text is broken up and much in effectiveness is lost. This matter should either have been enclosed in one panel or paneling should have been avoided altogether. To use too many panels may be likened to the use of too many display lines, for with so many forces of attraction the effect is the same as when our conversation with one is interrupted by the intrusion of others, all demanding our attention.

It seems that, no matter what line of argument we pursue, we always wind up with a realization of the great importance and value of simplicity. To make our designs complex by the incorporation therein, no matter where, of parts which influence the eye and mind to such a degree that the main point is not brought out forcefully and well is a serious fault. If the reader is interrupted by this or that to such an extent that he is not impressed with the message conveyed, the work is a failure. The trouble is that compositors too often go about their work thoughtlessly, instead of analyzing it critically.

Work.

Physical work promotes the circulation of the blood, opens the pores of the skin, gives tone to the respiratory organs, helps the functions of digestion, strengthens the muscles, adds suppleness to the joints, enlivens the senses, quickens the nerves, regulates the passions, and tends to build up the general constitution. Mental and moral work clears the understanding, empowers the will, keenly the perception, awakens the conscience, informs the judgment, enlarges the memory, rectifies the affections. In one word, the tendency of work is to promote and sustain the mental and physical organization in an uninterrupted action of health, until it shall be broken up and dissolved in death. Man is kept in life by work, and dies either because he will not or because he can not work.—Bate.



JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Blotters.

The blotter is probably the best advertising medium for the small printer, certainly it is the medium most generally used. Comparatively few printers operate a business of such proportions that a house-organ can be afforded, but blotters are inexpensive. They have the advantage of being useful as well, for almost every business office uses them, which causes them to be welcomed. For that reason they have a far greater chance of surviving the waste-basket than the circular or other piece of advertising which does not serve any useful purpose.

Blotter stock comes from the paper-dealer in sheets 19 by 24 inches, and from each sheet twelve blotters of the standard size, 9½ by 4 inches, can be cut nicely. They are generally trimmed slightly to eliminate rough edges and to permit, at the same time, of mailing in standard No. 10 Government envelopes, which are 9½ by 4 inches. Blotters are also cut quite frequently to the size of 6 by 3½ inches, in order that they may be mailed in the regular No. 6½ Government envelopes, which are slightly larger. Twenty-one blotters of this size are obtained from one full sheet of the stock. The use of this size enables the printer to enclose at least one with each of his letters, and with his invoices and bills, as well, if he so desires. Odd sizes are cut quite frequently, the idea being to break away from the conventional in an effort to find favor for whatever distinction is furnished by the uncommon size and shape of the blotter.

Those of sensitive nerves prefer the blotter which has an enameled surface on one side, because, in rubbing their hands over the blotter to absorb the ink, the rough surface of the blotter stock is a source of irritation to them. This grade of stock makes it possible to print small type and half-tone plates thereon, something which is impossible on the rough surface, because the blotter surface absorbs so much ink an extraordinary amount must be carried, which, naturally, fills up the small holes of the plate and the small letters, making a sharp, clear print out of the question. When the type-sizes are not too small, and when half-tones or line plates with fine and close lines are not to be used, the regular stock, unenameled on either side, serves adequately, and its life as an absorbent is practically double that of the one-sided blotter. It will probably not meet with favor to those whose nerves are hypersensitive, however; but, fortunately, a very small portion of business men allow such trifles to irritate them.

There is no fixed style of composition for blotters—proper display, not overdone, and simplicity of arrangement being the prime considerations. The composition should, if anything, be plainer than on the average run of work, as blotters must be quickly read. If the blotter is so easy to read that it is reread every time it is used, the value of repetition will thereby be obtained, and this is an important consideration. Anything in the way of impertinent and unnecessary decoration—in other words, "gingerbread"—



¶Every Parcel Post Package should contain a Blotter—

In almost every house a blotter is needed—rarely can one be found.

We believe you will find it a good plan of advertising to have a lot of these blotters to put in your mail. Your customer will appreciate it and see your name every time the blotter is used.

In no way can you so cheaply be remembered.

Let us get you up a catchy style on good sure enough absorbent blotting. The cost is not much and the returns are good and long continued.

*Try Burkeblotting
for Businessbuilding*

BURKE—BROADWAY—MACON

A readable and pleasing blotter used to advertise blotters. By B. W. Radcliffe, with Burke Printing Company, Macon, Georgia.

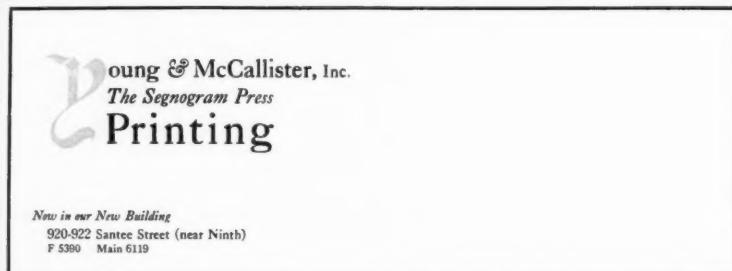


Effective use of action photograph for a blotter. By The Davis Press, Worcester, Massachusetts.

which tends to detract from legibility and to force upon the eye and mind of the reader something besides the message which the blotter conveys, nullifies, more or less, its advertising value. We do not contend that decoration or colors should be entirely avoided, but we do insist that they should be subordinated to the text and tend to throw it out of

stronger. As we have stated before, the frame should not be so conspicuous as to overshadow the picture.

Printers are prone to overdo their own work because of the desire to turn out something exceptional. We refer, of course, to those printers whose taste has not been developed by study of principles to the extent that they appreciate good design and typography, which is simplicity to a great extent. They not only sometimes build up intricate border arrangements, and use ornaments to the extent that the type is forced to the background by the prominence of the decoration, and thereby lose many opportunities to be read, but they use three, four, five and sometimes six colors in printing these designs when they are up, further complicating them by the increased number of attraction forces. The printers are few indeed who can successfully handle a blotter on which more than three colors are used, for, even though they use colors which do not clash, they fail to secure results which justify the additional impressions. One thing the printer should always consider before adding color and decoration to a job, and that is, whether or not it is justified — not necessarily as to expense, but whether the appearance of the job is benefited to an extent



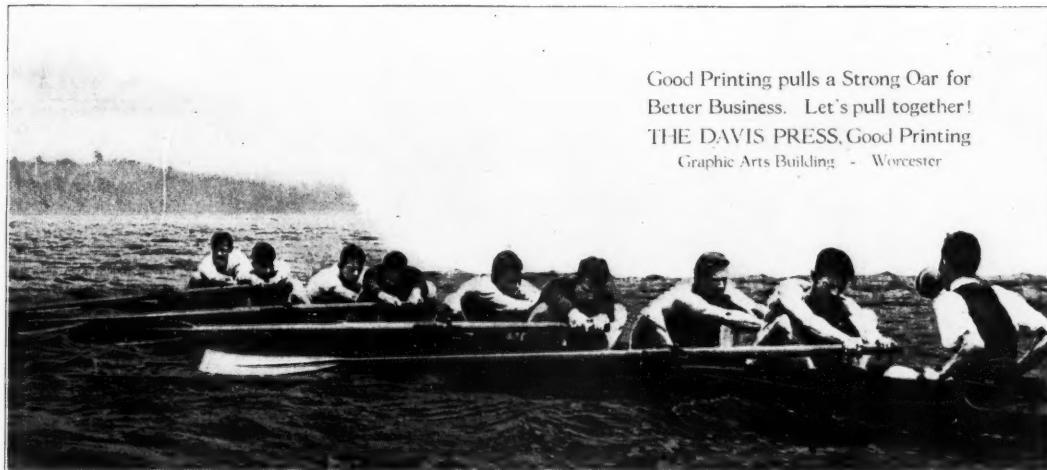
Firm-name, business and address only, occupying small space, should appeal to many. In original the type was in black, initial in red-orange, and border in pale-blue tint. By Young & McCallister, Los Angeles.

We want to work for You too!

Long Dist. 'Phone Orchard 734
Our delivery service "covers Milwaukee County like a blanket." Just 'phone or mail us your printing requirements—all orders printed and delivered in 2 or 3 days' time.
Speedy Automobile Delivery to All Parts

WEBER PRINTING COMPANY
429 ELEVENTH AVENUE, MILWAUKEE

Here large sizes of bold type were used to print on deep-red stock. The printer should avoid light-face types when the stock is dark in color, for a blotter, of all things, should be easily read.



Good Printing pulls a Strong Oar for
Better Business. Let's pull together!
THE DAVIS PRESS, Good Printing
Graphic Arts Building - Worcester

Another Davis Press blotter. Note the application of illustration to text in both this and the example shown opposite.

which warrants it. Some lines printed in bright red-orange are given prominence by the reason of the contrast from the black which is thereby afforded; but display is more generally and probably best attained by contrast in size, or boldness, of type. The main benefit derived from the use of color is that it brightens and enlivens the design, making it more interesting and inviting to the eye. Two colors serve this purpose as well in most cases as will three or more, and for that reason it is doubtful if anything is ever gained in using more, especially since more color means more money as well. The printer should ever keep in mind the old quotation, "We ascribe beauty to that which is simple, which has no superfluous parts, which exactly answers its end." With this in mind he will be less lavish in the use of color and decoration.

The copy for blotters is largely a matter of personal taste. Straight advertising talks may be given, copy of about the same nature as would be used for a small advertisement being utilized for the blotter. It is quite a common practice, also, to use some pertinent, interesting short motto with the name of the firm sending it out at the bottom, the idea being that the recipient will admire or be interested in the motto,

which, of course, would not be the case with straight advertising, and, for that reason, retain it for use. With it on the desk and constantly before the eyes of a buyer of printing, the advertiser has the call, all things considered, when that man is in the market for printing. A calendar for the month is often made a part of the blotter design, which

Wouldn't It Be a Great Relief if You Could Say to Your Printer—

"I need a Catalogue, a Circular, some Letter-heads and Envelopes," and then be able to entirely dismiss the matter from your mind in the confidence that he will do the work to your entire satisfaction? It may be that a Trial Order will demonstrate that we can cooperate to our mutual advantage.

The Monarch Printing Co.
Council Bluffs, Iowa

WE HAVE AN EXCELLENT PLANT CAPABLE OF THE FINEST PRODUCTION IN BOTH PRINTING AND BOOKMAKING

Nothing unusual about this blotter, just a plain and readable appeal to buyers of printing who would appreciate a chance to unload the care and attention to their work on a printer who offers complete service.

BUSINESS—particularly the most desirable business—is very much like the sport of fishing. You can catch it if you use good bait. We offer you the correct bait in

*Good Printing
plus Service*

The PEARL PRESS
375 PEARL ST.

Simple text, rather effective, but handled in such a way as to illustrate how the "bled" border can be used to give distinction to a blotter as well as other items of printing. Arranged so as to be "catchy," yet simple.

is a good plan, for it adds to the usefulness of the blotter. When this is done a new blotter should be furnished the entire list each month, for no business man is going to

to a selected list by the McGrath-Sherrill Press, Graphic Arts building, 270 Congress street, Boston, Massachusetts, as well as other interesting examples of that firm's high-

I S your Printing paying you? ¶ Others find that it pays

Printing should—and *will*—return dividends, if purchased on a result, instead of a dollar-and-cent basis. ¶ If you are not getting all out of your printing that you should, it's dollars to doughnuts that it will pay you to investigate our service.

EUGENE L. GRAVES, INCORPORATED

DIRECT ADVERTISING . BUSINESS SYSTEMS :: 248 TAZEWELL STREET, NORFOLK, VA.

	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
J						1	2
U						3	
N		4	5	6	7	8	9
E		11	12	13	14	15	16
		18	19	20	21	22	23
		25	26	27	28	29	30

A plain but attractive blotter by Howard VanSeiver, Norfolk, Virginia, which illustrates a widely practiced plan of using a calendar as part of a blotter design, making the blotter even more useful than to blot ink.

keep an out-of-date calendar on his desk and run chances on the mistakes it may cause him to make. Pictures are often used to encourage interest in the blotter. We show two striking examples of this class on these pages and are sure that action illustrations of such a striking character will interest every one, causing them to be retained and used. The type-matter thereon is inconspicuous in size, but it is so arranged as to be prominent.

The big point is to be brief as to copy and to arrange that copy simply so that the message may be grasped at a glance and without mental effort or eye-strain. It must be read on the run, as it were, and should be plain both in text and design.

Publicity is essential to the printer—as much as to any other business man. But for the printer it must be, if possible, more carefully planned and executed, as it is taken to represent the best he can produce, and no printer can afford to send out advertising literature that will not place him in the most favorable light. The business man can not be expected to trust his publicity literature in the hands of a printer who can not properly and tastefully advertise his own business.

The comments upon the blotters illustrating this article appear beneath the reproductions and some very interesting suggestions are made by them. Read them.

Our Insert.

We are gratified this month to be able to pass on to our readers, through our eight-page insert of specimens immediately preceding this department, some admirable and distinctive advertising designs executed and sent out from time to time

grade commercial work. The advertising designs which occupy pages two, three, four and five were used on the first page of a folder and also on a blotter which was enclosed in that folder when mailed. All the forms were hand-lettered and designed so as to represent the work of some of the early printers of Italy, France, Germany and England, and all are excellent representations indeed. The copy in each instance is made up of historical text anent the old-time printers and their work, and a short critique on the style and its characteristics. This should prove interesting and instructive, and we suggest that our readers read as well as admire the specimens. No advertising talk is indulged in on any of the specimens, but in every instance the name of the McGrath-Sherrill Press, or its predecessor, the McGrath-Woodley Company, appears prominently, which, with the high character and the excellence of workmanship in every particular, should constitute forceful publicity, especially when directed to an intelligent class of prospects. The work is evidence that the McGrath-Sherrill Press is composed of printers who know printing, and it should lift them above the plane of every-day "job-printers," for it shows that they "mix ink with brains."

On the remaining pages, six, seven and eight, examples of the firm's commercial work, made up of hand-lettered and type-set work, are shown. An appearance of dignity, refinement, neatness and quality characterizes each and every example. It will be noted that simplicity is the keynote to the attractiveness of the work throughout, nothing of the bizarre being in evidence. The value of old-style letters is plainly shown.

A. B. DOERTY PRINTERY
"ALWAYS BUSY"
HOME PHONE B-822
113 E. SANDUSKY STREET
FINDLAY, OHIO

The blotter as an apostle of good cheer. Who would cast aside such insurance against the blues?



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

H. EMMETT GREEN, Eldorado, Kansas.—The specimens are all satisfactory, in every way up to the high standard of past work received from you.

THE A. B. DOERTY PRINTERY, Findlay, Ohio.—The envelope-stuffers and blotters are quite pleasing, and the faults which we might mention are of such a minor nature as not to be worth mentioning.

EARL E. ARMBRUST, Norwood, Ohio.—Your specimens are exceptionally neat and no faults at all serious can be found in them. Simple composition, carefully done, constitutes the outstanding feature of your typography.

WE have received from the Goes Lithographing Company, Chicago, some excellent posters done in colors by the exclusive Goes H. B. Direct Process. The posters are very effective in design and well executed, and excellent from the standpoint of advertising.

WALTER WALLICK, Champaign, Illinois.—Your work is of a very good grade, no faults worth mentioning being apparent therein. A bright blue or green would have been more pleasing than the purplish-red on the title-page of the Wagner & Sons booklet.

WE are reproducing on this page the interesting cover of the last issue of *The Cadmus Cadence*, organ of The Cadmus Press, Los Angeles, California, and one of the most interesting little papers which comes to our attention. The cover-design is by Louis Trevino, a Los Angeles artist who has done many striking folders for the Santa Fe Railroad, and whose style is strong, virile and interesting, without going to the extent of freakishness which some "modern art" artists do.

CHARLES F. SKELLY, Altoona, Pennsylvania.—Your specimens are simple, neat and effective. Nothing more could be given by and more could not be asked of any printer. The lines are somewhat crowded in the letter-head for Watson's Sporting Goods Store.

TOM CARRIGAN, Ridgway, Pennsylvania.—If the text-matter had been set in lower-case, and in narrower measure than the capitals

are set, your blotter would have been more readable and more pleasing as well, because of the elimination thereby of the effect of congestion caused by the all-capital arrangement.

BEN H. HUDDLESTON, Birmingham, Alabama.—Your card is interesting in design and well arranged. As printed, it is a little top-heavy, which effect could be overcome by lowering the entire design on the card or by lowering the name, address and label, whichever you would prefer to do.

THE GRAY PRINTING COMPANY, Fostoria, Ohio.—The menu prepared by you for the Allen Motor Car Company banquet is one of the most interesting specimens we have ever seen. We regret that its nature is such that we can not satisfactorily reproduce pages from it for the benefit of readers who are always on the lookout for such clever ideas.

MONETA PRINTING COMPANY, Los Angeles, California.—Your specimens are quite satisfactory, and possess an air of distinction which lifts them from the commonplace. On your bill-head we would suggest eliminating the hair-line rules which are below the second display line, and advise the use of smaller decorative brackets.

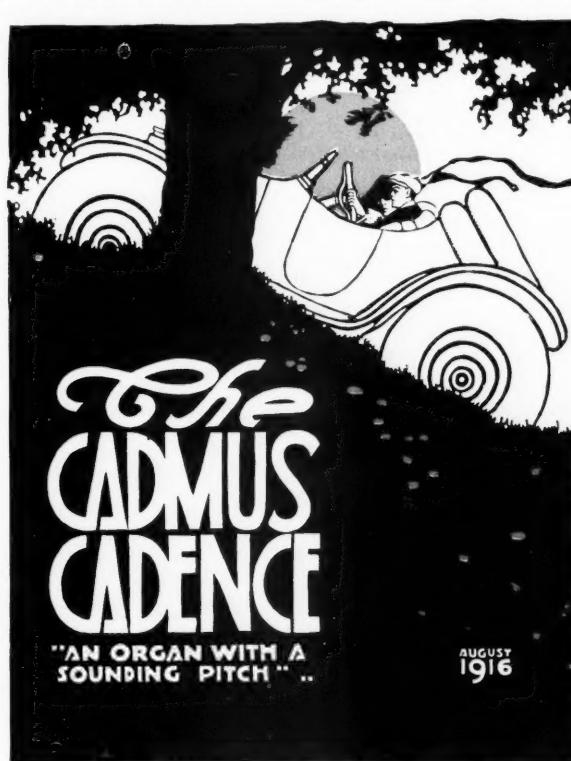
GERARD MANGIS, Pittsburgh, Pennsylvania.—Your specimens are satisfactory in every way. In them we see the influence of Ellsworth Geist, and we will state right here that you could not model your work after that of any one to better advantage. Do not, however, use italic capitals to begin words set in roman lower-case.

King's Courier, house-organ of George W. King & Son, Worcester, Massachusetts, is an attractive publication. In number six, under the heading, "Not Offset Printing, but—," a process is explained by which the company states it can produce work with all the softness of effect found in offset work, and which will preserve detail to better advantage at the same time.

OLIVER F. BURTON, Petaluma, California.—The line set in italic capitals does not harmonize with the style of letter used on the remainder of the Otis card, and we are quite sure that if you look at it critically you will agree with us. The card is also burdened with too much copy, but this could have been overcome to a degree by setting some of the unimportant items in smaller sizes of type.

G. H. PIERCE, Springfield, Missouri.—The folder, "Springfield, Missouri, Invites You," is especially pleasing and effective, the presswork being of a very good grade. The colors used on the outside pages are unusually snappy and would invite favorable attention, we are sure. The initial on the inside page is too far removed from the word of which it is a part, and the lines in the small panels crowd those panels too closely.

GEORGE HERZING, Nazareth, Pennsylvania.—The blotters prepared by you for the



Effective and interesting cover-design on house-organ issued by The Cadmus Press, Los Angeles, California. Designed by Louis Trevino.

Bangor Slate Company, Bangor, Pennsylvania, are simple, neat and therefore pleasing. The borders are a little too prominent in our estimation, and in most cases the signature lines crowd the borders at the bottom too closely, considering the short length of those lines and the rather large marginal space at the sides.

"THE Legacy of the Exposition" is the subject of a book published by the Panama-Pacific International Exposition Company, the text of which is made up of sentiments expressed by thinking men and women of national and international reputation, in which is pointed out the heritage of the millions who found inspiration and education in the great world university, the fair. The book contains about 200 pages, printed in two colors, black and red-orange, on heavy buff antique stock. It is bound in boards, covered on the sides by heavy Italian hand-made stock and on the back by cloth, the title being printed on paper and pasted to the back. In style and in the decoration used, the influence of early Italian styles is apparent, and the work as a whole reflects great credit upon its designer, John Henry Nash, much of whose clever work has been shown on these pages from time to time. The title-page and the first page of text are shown on these facing pages.

L. S. PUGH, Atlanta, Georgia.—The folder for the Travellers' Aid Society is satisfactorily designed, but spacing is bad between words in the lower group on the title-page, which should have suggested some arrangement of these words to overcome what could not be avoided in the squared group without undue letter-spacing. The linotype slugs were imperfect on the inside pages and could not be made to print well on the enameled stock used.

RENÉ JOSE TITUS, Fort Worth, Texas.—Yes, the bottom group on the title-page of the Joint Recital program is a little large in proportion to the upper group. The other specimens are quite pleasing, except that we do not admire the large geometric squares on your personal letter-head. They are too prominent and do not harmonize with the type as they would with a heavy block-letter such as you used on the card for the Fort Worth Laboratories.

MERCURY PRESS, Chicago, Illinois.—"By Way of Suggestion" is a novel bit of advertising, and we are quite sure the cut-out door will prove a curiosity-arouser and

*The
Legacy of the Exposition
San Francisco, 1915*

THE key to the Panama-Pacific Exposition was to be found in the fact that it gave wings to the spirit of men—wings to lift up the mind, wings to lift up the soul, toward a life in which material progress shall be glorified by a realization of the value of beauty in life.

ALLEN D. ALBERT
President, International Association of
Rotary Clubs, Minneapolis, Minnesota.

IF WHAT the Exposition has done for the good of all the arts and sciences may be measured by what it did for Insurance within my own knowledge, then, indeed, has it become the Headlight of Progress of this century.

YOUNG F. ALLISON
Editor, "Insurance Field," Louisville,
Kentucky.

AT ALL times exhibitions of the arts and industries and the gathering together of men of all nations for the discussion of scientific and literary objects is a step toward bringing about a better understanding among mankind. May the Panama-Pacific International Exposition, closing as it does amidst the cruel and devastating war, yet be the harbinger from the New World to all nations of an era in which all international hatreds shall cease and be replaced by a friendly competition for the betterment of mankind, securing of equal rights for all men, the removal of unjust discrimination against any people because of race or creed and the carrying of justice and liberty to the uttermost ends of the earth!

CYRUS ADLER
President, The Druce College for Hebrew
and Cognate Learning, Philadelphia,
Pennsylvania.

*Gave Wings to
Men's Spirit*

*Headlight of
Century's Progress*

*Harbinger of Equal
Rights for All Men*

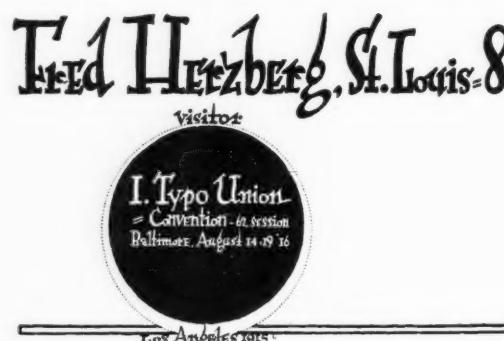
First page from handsome book, "The Legacy of the Exposition," designed by John Henry Nash, San Francisco, California.

cause the recipient to open it, whereas he might not open the folder. One must be very careful in using green with blue on blue stock, for such attempts are more often failures than successes, but there is enough contrast in the case of this folder and it appears quite satisfactory. We regret our inability to secure a satisfactory plate from it for reproduction.

quite displeasing. When matter is enclosed in a panel and some of the lines crowd the enclosing border closely, with large areas of white space of irregular shape in other parts, an unsatisfactory effect is always apparent.

THE CURTIS COMPANY, Detroit, Michigan.—The catalogue you have prepared for The General Fireproofing Company is an admirable piece of work in every particular, and the manner in which the tints have been printed under the impressions of cuts representing the various filing devices to represent the appearance of mahogany, oak, and the deep green in which steel files are sometimes enameled, produces an admirably natural effect. Every item of workmanship going into this catalogue was capably handled, the presswork being especially good.

JOHN HEIMPLE, Bethlehem, Pennsylvania.—Both of the catalogues for the Railway Signal Association and the South Bethlehem Business College are handled satisfactorily in a general way. Worn rules and battered type handicapped the pressman



Odd but interesting and effective card designed by Louis Herzberg, an artist, for his brother, Fred Herzberg, a printer, of St. Louis, Missouri.

L. C. McCARN, Joplin, Missouri.—The letter-head for the Miners Print Shop is quite unusual, but we are quite certain that if there were six points less space between the two main display lines, a smaller amount between words of the firm-name, and if the parallel rules beneath the word "Printing" were eliminated and the lines below correspondingly raised, a great improvement would result. We also doubt the value of underscoring the small lines in the two upper corners. You were ingenious to gain the effect you did without mutilating the face of the type.

C. F. WHITNEY, Wayne, Nebraska.—The menu for the Tennis Association's banquet is pleasing and the inside pages could scarcely be improved upon. On the cover, the type-matter should be at the top and the cut of the racket below, with the handle down. This change is not suggested merely because the cut would be in its correct position, but also because, so placed, the greater weight would be at the top, where it is essential for good balance.

W. C. SCEHNET, Grand Junction, Colorado.—The blotters are admirably done and no fault can be found with them in any particular. The package-label is not so pleasing, the ragged white spaces, made so because the type-lines do not square up in conformity to the shape of the panel occupied, being

to a degree, but in spite of that fact the presswork is of a very good grade. There is too much space around initials throughout the business-college catalogue, and the fact that the pieced rules beneath the running-heads do not join well mars the appearance of the book to a considerable degree.

EARL F. CALVERT, Cambridge, Massachusetts.—Your announcement card is not pleasing in appearance and, if we were one of your prospective customers, would not induce us to buy of you. The text-type used contrasts disagreeably with the Copperplate Gothic which is used for the argument. All-capital arrangements should not be used for large amounts of text because of the congested appearance produced thereby, and because readers are accustomed to reading more legible lower-case in mass, it is inadvisable to so use capitals.

TIMES PUBLISHING COMPANY, Boykins, Virginia.—The letter-heads are all dignified and effective, the typeface consistently used being especially pleasing and well suited to that class of work. Goudy Old Style is a versatile letter and one which can be used on practically every kind of work. The "spotty" linotype border mars to quite an extent the appearance of the telephone directory, it being so prominent as to distract the attention of the reader from the type, causing the latter to lack the force it should have.

HOWARD VANSCIVER, Norfolk, Virginia.—All your specimens are excellent, in every way up to the high standard of past work. It is with considerable regret that we are unable to reproduce some of them for the benefit of our readers, but their great charm, in addition to excellent typography, is in the dainty, yet effective, colors used in printing—grays, light blues and light browns—which colors are difficult or impossible to photograph for the making of good etchings. We would not want you to sacrifice some of them, however, for the mere purpose of getting them into THE INLAND PRINTER.

B. W. RADCLIFFE, Macon, Georgia.—We continue to admire your excellent work, which is maintained at the same high standard. If those printers who think a medley of colors and a confusion of rules and ornamental devices are essential to good typography could see how you make plain, readable types, embellished to a reasonable and proper extent by judicious ornamentation, into beautiful designs, we are quite sure they would raise their right hand and say "Never again." We are reproducing in these columns one of your envelope-stuffers which will back up any statements we have made.

H. S. CATES, Danville, Illinois.—The idea behind your blotter, "The Hot Days," is a good one, but the design is not connected. Panels are used mainly for the purpose of classification, to set one thing or part away from another. That being the case, is it not

obviously wrong to break up continuous matter into several panels, or to separate parts of continuous matter widely? "The Hot Days," your display at the top, and the words occupying the lower panel, a calendar for the month being between, "May have reduced your weight—but not the quality of our printing," read along in a connected way, but the connection is broken by the arrangement described and the "sense" is not clear.

HAIRENIE BROTHERS, Boston, Massachusetts.—The letter-head for Manuelian Brothers crowds the top of the sheet too closely and the type-sizes are too large throughout. On the Sachalikian heading, the two type-faces do not harmonize. We would suggest the use of one series only in work of that character. In groups of type it is far better to have the longest line at or near the top, so that an inverted-pyramid form will be attained, for, when the lines graduate in length from top to bottom, the shortest lines being at the top of the groups, they are displeasing in contour and have the effect of being overbalanced.

W. W. WICHE, Morrison, Illinois.—The cover for the Morrison Fair catalogue represents commendable effort on your part, but it has more the appearance of an advertisement than a cover-design, due to the filling of the borders with type. There are too many borders around the design—one would have been

sufficient. With the outside six-point border only used, larger type could have been selected for the main display and the items of minor importance could have been set in smaller type so as to admit of greater prominence to the important features through the contrast of size and the contrast furnished by greater white areas. The advertisements are satisfactorily composed.

W. B. KNIGHT, Waco, Texas.—The typefaces do not harmonize in your cover-design for the W. A. Holt Company catalogue. You have used an extended block-letter, all the elements in the letters of which are of equal width, with a condensed modern letter, in which there are heavy and hair-line elements. The groups are scattered down the page, which handling is contrary to the rules of proportion and simplicity, and the hand-lettered name-plate does not work into the scheme of the design. Colons at the end of a short line in an otherwise squared group do not adequately square up that group; because of the fact that the colons are so dissimilar in appearance to the type and occupy so little space, comparatively, the group maintains the contour of the type-lines and is not, therefore, consistently squared.

STOOKEY'S PRINT SHOP, Vallejo, California.—Most of your letter-heads occupy too much space on the sheet, and since larger sizes of type than necessary were used in them, you could correct both faults by using smaller types. As a rule, your arrangement and display are



The
Legacy of the Exposition
*Interpretation of the Intellectual
 and Moral Heritage left to Mankind
 by the World Celebration
 at San Francisco
 in 1915*



San Francisco
 June, 1916

Title-page of "The Legacy of the Exposition." (See opposite.)

MOVED

OUR NEW STORE, a block further down and near the new Terminal Station, is now awaiting you.

We have space of 50 by 125, all on the ground floor. Our stock is well displayed and you can find what you want and at satisfactory prices.

If you have not already done so, please call and see. If you travel by street-car all cars stop at our corner—Cherry and Broadway.

Soon after October 1st, we expect to move our printing department to same building upstairs, and our office right in front on first floor. This will give us the most complete and convenient shop to be found anywhere, and an office man can be fitted out complete without the trouble of "running around."

Come see us, please.

Burke off Broadway

Stuffer by B. W. Radcliffe, Macon, Georgia.

good. The rules on the letter-head for the Baker Tailoring Company add nothing in appearance and effectiveness, and the time spent in making the panel could have been saved and the design improved. The florists' card is interestingly arranged, but the script should not be used with such large sizes of an inharmonious face. The effect would not be so bad if the block-letter was in smaller sizes. The Central Bank blotter is crowded perpendicularly, with ample white space horizontally. To distribute the white space more uniformly, the matter in the three sections at the bottom would have to be set in smaller type.

MORRIS REISS, New York city.—You surely made a great improvement in the card for The Harlem Bookbindery, and we are showing, in half-tone, the copy furnished you and, alongside, your excellent and interesting resetting of the card. The other specimens are of a very good grade, but we do not admire the use of Caslon italic in your statement, on which the main display items are lettered in a bold style quite similar to Post type. Your "Strange Bedfellows" blotters are nicely composed and printed.

C. CLARENCE SMITH, Clarksville, Texas.—Your business card is not a good one—the blue, green and purplish-red used in printing strike a discordant note in combination. A study of scientific color harmony would teach you to avoid such color combinations. The rules throughout are heavier than the type and monopolize the attention, only bolder than the type, which should have suggested printing them in weaker colors than used for the type, but you printed them in stronger colors, accentuating the variation. The name of the firm, which answers the question "Who?" should be the most prominent in the design, but, owing to the weak character of the letter used for the line, it is

First page of folder sent out by Hurst & Hurst, New York city. On the right inside page a list of the firm's type-faces was given.

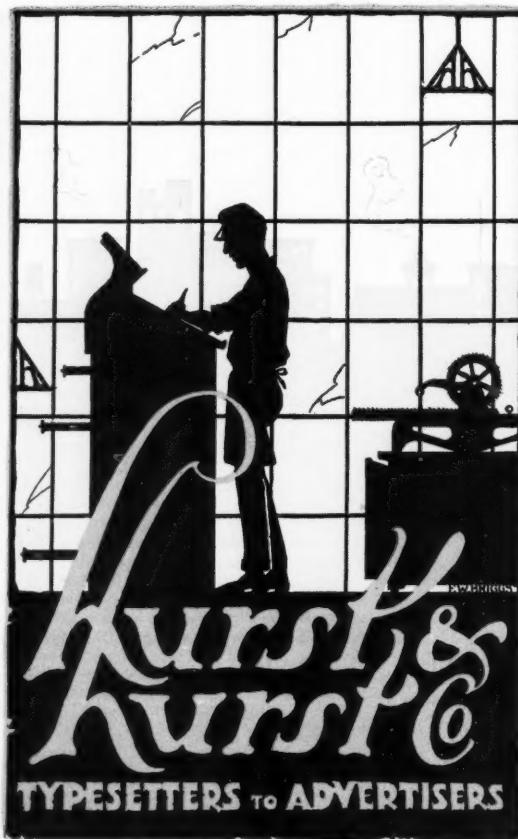
They are not weaker than the lines of smaller type, gaged by points, at the bottom. A thorough study of the principles of design as applied to typographic work, and display, too, is essential in your case, we are quite frank to state.

WALTER SCHULTE, Minster, Ohio.—The catalogue for The Minster Machine Company, executed by you, is satisfactorily composed, but worn type and imperfect slugs made it impos-

sible for the pressman to do good work. If the small lines at the top of the title-page were more closely grouped, so that the main display lines and the ornament could be raised, with more white space between the ornament and the matter below, the page would be improved. The other work is of ordinary quality, and the advertisements in the fair catalogue are not pleasing because so many inharmonious type-faces were used in their composition.

THE PAPER HOUSE OF NEW ENGLAND, Springfield, Massachusetts.—Your new envelope and letter-head are especially effective. We note that your letter-head, made up in the form of a folder, enables you to print an illustration of your building and some advertising on the third page. We presume you did this to encourage others to do likewise, and if successful you will naturally sell two sheets of paper to those who follow your lead where you sold but one before. But why should not a paper-house encourage its customers to buy more paper? And especially so when the idea which causes the increased sale will make a profit to the buyer as well. Incidentally, the cut printed on the third page, showing through the stock of the first leaf, gives you a "private" water-mark and encourages the recipients of your letters to "turn over."

WILLIAM EDWIN RUDGE, New York city.—The specimens of high-grade printing which you send to selected list from time to time to impress recipients with your ability to execute high-class work are representative of the best work now being done. The "Summer Girls" calendar is an admirable example of process colorwork. The post-cards, printed in colors from linoleum blocks and illustrating New York city scenes and buildings, are remarkable in design and execution. The folder, printed on hand-made stock, on the first page of which



M. REINHOLD, Proprietor

Telephone, Harlem 5357

The Harlem Bookbindery

Blank and Check Books, Music and Library Books
Flexible Work, Leather and Cloth Binding, Ruling,
Punching, Perforating, Numbering and Lettering.

202 EAST 108th STREET

Near Third Avenue. *Ruling & Binding* NEW YORK

THE HARLEM BOOKBINDERY

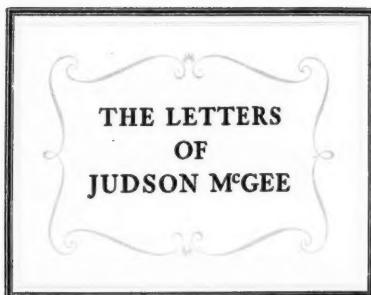
M. REINHOLD, Proprietor

202 EAST 108th STREET · TELEPHONE HARLEM 5357

Rulers & Binders

BLANK AND CHECK BOOKS, MUSIC AND
LIBRARY BOOKS, FLEXIBLE WORK
LEATHER AND CLOTH BINDING, RULING
PUNCHING, PERFORATING, NUMBERING

The card reproduced at the left was given Morris Reiss, New York city, as copy from which he set the card at the right, and while no great fault can be found with the original, it is commonplace, whereas Mr. Reiss has given the copy an interesting and appropriate treatment.

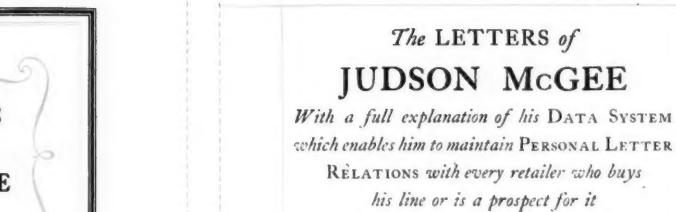


Cover-design of handsome booklet designed by Louis A. Braverman, with the Heintzemann Press, Boston, Massachusetts.

Alice Cary's poem, "Nobility," appears, and on the third page the advice that because requests were still coming in for the calendar issued the first of the year, which was printed from blocks cut from linoleum, a limited edition would be issued and those who desired copies should get their request in early, is an exceptionally neat piece of work.

LOUIS A. BRAVERMAN, Boston, Massachusetts.—No better work is being done than you are doing at the Heintzemann Press on the booklets for the manufacturers of paper. Because of their excellence in style and workmanship, they are sure to appeal to printers and advertisers to whom they are sent, and who are appreciative of such excellence if any one is. The papers advertised are shown to excellent advantage on work for which they are peculiarly adapted. We are reproducing herewith two pages from a notable booklet prepared for The Hampshire Paper Company.

THE YUKON SUN PUBLISHING COMPANY, Yukon, Oklahoma.—The folder advertising monuments represents quite an improvement over other specimens of yours which we have seen, but too large portions of the design are printed in the warm color; the border only on all pages would have been all you should have so printed. If, on the title-page, the illustration had been raised so that the uppermost part was within six or eight points of the line above, the crowded appearance at the bottom could have been overcome, and margins at sides and below the lower group made more nearly uniform. Some of the type appears badly worn to an extent which the pressman could not overcome. We do not admire the contraction "Ag'y" for the word "Agency," as used in the main display line on the inside pages.



The LETTERS of
JUDSON McGEE

*With a full explanation of his DATA SYSTEM
which enables him to maintain PERSONAL LETTER
RELATIONS with every retailer who buys
his line or is a prospect for it*

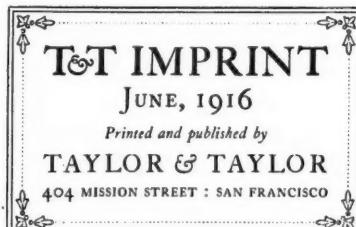
HAMPSHIRE PAPER COMPANY
SOUTH HADLEY FALLS, MASS.

Title-page of booklet, cover of which appears alongside. Mr. Braverman's work is of exceptional merit and is distinctive.

HUGH H. BURNETT, Knoxville, Iowa.—The collection of letter-heads sent us is one of the finest we have ever seen, and those printed in one color illustrate admirably that pleasing designs can be made up of plain type-faces, simply arranged, if one but has the taste to select the right kind of faces and the judgment to arrange them in simple forms of display. The all-capital arrangement of the Young

in that kind of work. In so far as display and arrangement are concerned, no improvements worth while could be effected, although personal taste here or there might suggest changes, but we can not judge on the basis of our own or some other individual's personal taste. As a color combination, we do not admire russet and red as used in one instance. The blotters are especially attractive in design, and good taste was exercised in the selection of colors for printing them. The booklets are all pleasing. The hanger, "Opportunity," would be more pleasing, we feel sure, if a red more nearly orange had been used, which would not only effect a better harmony with the stock, but would weaken the border in tone somewhat, for it is now a little too strong for the type.

ROBERT B. GIBB, Attleboro, Massachusetts.—The business card and letter-head indicate that you do not have a very good idea of the requirements for pleasing association of type-faces, and we believe that a thorough study of the principles of design and harmony would do much toward developing in you the valuable qualification of good taste. You are working under a handicap, as it is, in operating a plant of your own and under no supervision, without having had experience under others trained in the business. To give you an insight into the main fault apparent in your work, take, for example, your business card. In its composition you have used four type-faces, and in three of these there is not apparent any points of similarity which are essential to harmony. In fact, all three are utterly different, a heavily shaded script, a block-letter with slight, sharp serifs, and an artistic text-face. Types to be used in combination should possess some characteristics in common.



Envelope-corner design by Taylor & Taylor,
San Francisco, California.

Printing Company letter-head is not pleasing to us, and we would welcome the intrusion therein of a line or two of italics or lower-case to break the monotony and relieve the congestion that is apparent. The card for the Argus Printing Company is somewhat crowded, due to the use of larger type than necessary for the items of minor importance. Both the letter-heads for *The Knoxville Journal* are interesting and pleasing.

H. J. BRADFIELD, Helena, Arkansas.—In your large package of specimens we find much to admire and very little to condemn. We find the letter-heads effective in their dignified simplicity and quite all that any one could ask for

THE INLAND PRINTER

J. S. THORNTON, JR., Jackson, Mississippi.—The specimens you sent us are ordinarily good, although correction of certain faults would improve them materially. On the letter-head for the Thornton-Clancy Lumber Company the main display group crowds the small lines at the top too closely, overbalancing the design. If a nonpareil of space had been added above these lines, and if the lines below the main group had been set in smaller type, an improved appearance would have resulted. The design occupies too much space on the letter-heading for the Young Men's Business Clubs, and with the large-lettered design smaller type-sizes should have been used, especially for the line "Jackson Convention Headquarters," which need not have been larger than eight-point. The Feibelman stationery items are interesting and satisfactory.

TAYLOR & TAYLOR, San Francisco, California, have been quite frequently represented in these columns, and the work of that firm shown has proved a source of inspiration and assistance to all readers in the improvement of their own work. On this page we are showing a simple but beautiful page from *T & T Imprint*, the firm's house-organ, and on the preceding page the corner-card design from the envelope which brought the house-organ to us. Taylor & Taylor certainly know the value of paper and consistently use good stock, and by that medium their typography is shown to the very best advantage.

ANDREWS PRINTERY, East Chattanooga, Tennessee.—In a general way your specimens are satisfactory—some are exceptionally neat, while others could be quite easily improved. The spotty border which was used on the stuffer, "There ain't no use to grumble and complain," etc., is not at all pleasing. Such borders should be consistently avoided, for their effect upon the eye is to distract the reader's attention from the type enclosed therein. The card, "In Appreciation," would be better if no initial had been used, for the makeshift initial, made up of an ornament, letter and rule, does not harmonize at all with the shape of the card, which is oblong, whereas the initial is narrow and condensed. Plain, neat typography, such as the admirable card used by Mr. Andrews, is in all ways preferable. The distribution of margins is poor on the inside pages of the booklet, "Our Business vs. Your Business," the side margins being cramped, whereas the top and bottom margins are large, and the type is printed in the center of the page, which position is monotonous, instead of above center, as is best.

WATSON-JONES, INCORPORATED, San Diego, California.—We admire very much the speci-

mens of your work which you have sent us, the greater part of them being neat, snappy and effective. The type-faces which you use, while excellent, are not of the commonplace variety, and you have handled them in such a way as to obtain distinctive effects. The border which you used on the labels for the Izer Davis Company is one which we have never admired, mainly because its spotty character

the firm of Watson-Jones is not inviting, the all-capital arrangement being difficult to read, not only because of the greater effort which is naturally required to read words set in capitals, but also because in this instance those lines of capitals are very crowded. Capitals should not be used in setting large amounts of matter because they are not easily read.

L. W. TRAER, Melbourne, Florida.—The envelope for The W. S. Maxwell Company would be improved if the words "Melbourne, Florida," were set in smaller type, for, in such large size, the lack of similarity between the Copperplate Gothic, in which the address is set, and the main display line, printed in two colors from Foster and Webb, is plainly apparent and rather displeasing. The letter-head was difficult to handle, but you did very well on it. However, the address is too large as on the envelope, and for the same reason mainly, and the line below crowds it too closely. We note condensed and extended types of the same family in this heading and the appearance is not good. On the booklet cover the lines are crowded. It would have been a good plan to eliminate the border-bands above and below the cut to make room for more space below the lines "East Coast," the first one under the cut, and the line "General Sales Agent." In spacing lower-case line between two lines of capitals, it is a mistake to place an equal amount of space above and below the lower-case line, especially when that line has few ascenders. More must be placed below to allow for the space made by the shoulders above the low lower-case letters. It depends on how many high lower-case letters there are in the line how the space is distributed. The work is inspected by the eye, and lines should be spaced with a view to optical equality rather than mechanical equality.

THOSE of our readers who imagine South America without the pale of civilization would change their minds if privileged to examine the copy of *Plus Ultra*, which Señor Jose Canals, administrator of *Caras Y. Caretas*, another publication, the owners of which publish the former, of Buenos Aires, sent us. *Plus Ultra* is a handsome publication which circulates among the most distinguished families of the South American republic. The illustrations, as well as the decorations and lettering, are original in treatment. The presswork is as near perfection as presswork can be made, the plates, both one-color and process, being handled admirably. Interest is added to the publication, and certain plates contained therein are more appropriately handled by printing the signatures in different colors.

T&T IMPRINT

for JUNE, 1916

Printed and published by
TAYLOR & TAYLOR, 404 Mission Street
SAN FRANCISCO

Going Up!

THE paper man says, "Prices are changing over night. That estimate I gave you yesterday is good only twenty-four hours. Can't tell what the price will be later."

—and the printer is expected to feel glad that he can get paper at all.

The ink man says, "There's not a single ingredient entering into the making of our goods that has not advanced in cost from one hundred to a thousand per cent. and there's no prospect of any early betterment of these conditions."

—and the poor printer is supposed to feel like a king because he does not have to use white paper alone.

—and yet many of our good old customers are complaining because we have increased our prices for printing.

How can we help it?

We should like to sell printing even cheaper than formerly, if we could. All

First text-page of house-organ issued by Taylor & Taylor, San Francisco, California, which illustrates the possibilities for effectiveness in one-color printing.

creates a distracting effect. In the case of these labels, it, in addition, overwhelms the type used in combination, being altogether too prominent. The Copperplate Gothic used in the panel along the sides of the letter-head for the Southern Engineering & Asbestos Company does not harmonize with the dainty, free Packard used in setting the heading, and, because of its prominence, acts as a magnet, in effect drawing the readers' attention from the name of the firm in the heading. The card by which you announced the incorporation of

Argentina, has a handsome publication which circulates among the most distinguished families of the South American republic. The illustrations, as well as the decorations and lettering, are original in treatment. The presswork is as near perfection as presswork can be made, the plates, both one-color and process, being handled admirably. Interest is added to the publication, and certain plates contained therein are more appropriately handled by printing the signatures in different colors.



BY BERNARD DANIELS.

Commercial Derelicts.

The sea of commerce is thickly studded with hidden rocks, and the business which is being navigated without the chart of experience and the compass of a cost system is very apt to be wrecked along with the reckless who cut and slash along apparently without a set course.

Around these rocks and shoals are strewn many wrecks, while here and there all over the sea we find derelicts whose crews have abandoned them or whose masters have lost control so that they are a menace to navigation.

The printing business seems particularly well supplied with such rocks, but the greatest danger is in the price-cutting derelicts. Every once in a while one of these becomes so waterlogged that it goes to the bottom and is out of the way, but while they remain afloat all others sailing that sea are in danger.

Governments plant beacons on the rocks or remove the rocks altogether and send out warships to sink or destroy marine derelicts. Does it not strike you that some authority should mark the rocks and see to the removal of commercial derelicts in our business?

How shall it be done? Well, how would you do it? Surely not by running on the rocks or coming into collision with the derelicts. And that is just what you do when you try to meet the price-cutters in competition. Think it over and note whether it would not be better to let them have the low-price work and lose out entirely, as they soon will.

Showing Samples.

One of the chief mechanical assets of the printing salesman is samples of the work that his house has done for others. Most salesmen know this and are anxious to get samples of the best jobs for their collection, but few of them seem to have a full realization of the value of a proper showing of samples.

Samples should be so arranged that you can show any one or any series of them to your prospect without showing others that will detract his attention and lead him away from what you are trying to sell him. With booklets or large samples this is quite easy, as they are usually handled separately, but with the smaller ones, such as business cards, it is not quite the same.

A few experiments will show you that certain small jobs, like business cards and tickets, envelope corners, note-headings, etc., can be best displayed and kept in good condition by mounting them on pieces of heavy cover-stock, about 8½ or 9 by 11 inches in size, and placing these in folders of lighter stock. In this way you can keep similar jobs together and show only those you desire the prospect to see.

You will also find that a business card mounted on a piece of dark gray or brown cover-paper will look much nicer than when handed out to be finger-marked and possibly broken. By trying out a few at a time, you can soon find the color of cover-stock that displays the particular

sample to the best advantage and mount them accordingly. The neatness of the result, and the fact that the samples are separated by a margin of neutral color instead of being heaped one over another in the process of examination, also has a good effect on the prospect.

Samples mounted on 8½ by 11 or 9 by 12 inch sheets are easily stored in an index file, are always in good condition and ready for showing. If you are going to see a prospective customer you need take only those in which he will be interested. If you are going over the usual route and carrying a miscellaneous assortment, you can vary it from day to day without trouble by selecting from your sample-files, and as each one becomes soiled or out of date you can destroy it.

When a new sample reaches your desk, select the background sheet that best displays it and fix it in position. On 9 by 12 inch sheets, all work up to and including 8½ by 11 inch circulars can be displayed, and the margins will make the sample twice as effective.

This method of showing samples takes only a few minutes occasionally for the mounting and uses up a few of the oversheets which every printing-office is constantly accumulating, or, at the worst, requires you to get a sample sheet of stock of the right color from the paper-dealer.

The Plaint of the Binder.

Thus saith the binder regarding the printer: "We do not get fair treatment from the printer who stands between us and the ultimate user of our work. It is true that the printer does, in some cases, verily make the business and get the customer to promise to pay for the handsome catalogue or booklet which is largely the work of the artist-engraver and the binder, and to which the printer has contributed perhaps one-fourth of the value or less, if we allow the paper-dealer to have a little credit, but that does not give him the right to take all the time that he needs to play with the job and then deliver the wet sheets to the binder with a solemn charge that the job must be delivered that afternoon without fail and a warning that it must be a bang-up, first-class job at that. Then we do not get a fair treatment in the matter of prices; many printers who ask, and get, the best prices on their own share of the work crowd us down to the last cent in order to reduce the total cost of the job. This is not as it should be. The printer is our salesman and stands between us and our ultimate consumer and should give us a decent chance to get a reasonable profit. He should coöperate with us to secure that end, and not with his customer to skin us alive."

That is what the binderman emitted a few days ago, and it sounded so like the truth that we felt it should be passed along that the printer might realize just how he appears to some of his allies, the binders.

There are many jobs that, outside of the paper and engraving, divide the actual work almost equally between the printer and the binder, so far as the cost of production

is concerned, and it is but fair also to consider that the profit should be almost equally divided, but it does not usually happen that way. The printer demands from the binder a low estimate and holds him to it even if the work proves to be more costly than was expected.

Another complaint of the binder is that the printer gets prices from him, and having secured the order proceeds to do it himself if it is an easy job and profitable, while he sends the binder all the hard and unprofitable ones. "Good business," says one printer. No, it is not. It is never good business to crowd off the map the man you may want to use another time.

Really, printers should take this matter more to heart and coöperate with the binder who is the product of twentieth century specialization and is necessary to economical production. He is here to stay. We need him now and will need him more. Why not play the game fairly with him and show him how to keep his costs and increase his production, and allow him a profit such as you are trying to get yourself. Then you will find that he is really a valuable fellow and will improve so that you can depend upon his helping to make your booklets and catalogues the success that you intend them to be.

Pamphlet-binding is in its infancy, and there are enormous possibilities to be developed in it if you give the binder half the chance you expect him to give you.

Helping the Other Fellow.

There are still many business men, and among them a number of printers, who consider business as a battle or war and competitors as enemies to be conquered. But this attitude is rapidly changing, and the wiser business heads have learned, or are learning, that helping the other fellow is really an essential to business success.

Competition is no longer considered live business, that is to say, aggressive, unprincipled, cut-throat competition, and these business men have learned that such competition can be very largely corrected by helping their competitors to a better understanding of trade conditions, costs and ethics.

To bring this down to the printers it is only necessary to call attention to the work that has already been done in promulgating the Standard cost system, but to make this campaign of education really effective means that each of us must make it personal.

More good can be done by helping the beginner — the newcomer — to a better understanding of the cost system by a few words of kindly advice and a little aid than by tons of circulars on organization; more can be done toward regenerating a mistaken competitor by going over the cost ticket with him than by calling him names — but all this requires a personal touch.

There are many ways of helping the other fellow and at the same time helping yourself, of which organization is only a minor one, though organization is necessary. Why not tell your competitor the absolute truth about your output and your records when he comes to you and asks the question? Why not give him the credit of being as honorable and honest as you yourself are under the same conditions? And when you give your records to the organization for the purpose of making estimates of local production or local costs, why not be careful to give the exact records?

The good old Golden Rule is still just as correct in its measurements as it was centuries ago, and you can afford to treat the other fellow according to the rule as you would have him treat you under the same conditions. Not as

you think he will treat you or as he has treated you, but as you know he ought to treat you and you ought to treat him.

And when we get right down to hard facts, isn't this all there is to trade ethics — treating the other fellow as you would have him treat you under the same conditions — in other words, giving him a square deal? Most of us know how it felt when we first started in business and met established competitors in the chase for the work, and how the customer, at once spotting us as *new* ones, played us to the limit with stories of how the other fellow was doing. Could he have done this had each printer been trying to help the other fellow, and if he had been helping the other fellow would he not have been helping himself and maintaining fair prices?

This is only one phase of the subject, but enough to get you to thinking that the best way to help yourself is to help the other fellow in your line of business.

One of the Mysteries of Binding.

One of the hardest tasks of the printing salesman is to handle the customer who asks for estimates on the same job in half a dozen different shapes, in an endeavor to find one that is cheaper than the others. Such a customer has no idea what he wants, except that he wants the cheapest he can get and therefore wastes the time of one or more printers, making numerous estimates, trying to solve the problem for him.

A printer in a small eastern city has just had a tussle with such a customer and wants to know the difference between the cost of producing the job for the same copy in twelve and sixteen pages.

The copy is such that it would admit of the booklets being set in ten-point solid, to make sixteen pages and cover, 5 by 7 inches, or it can be crowded into twelve pages and cover by setting it in eight-point with one-point leads.

The trouble is that the customer can not see why the twelve-page booklet should not be much cheaper than the sixteen.

The edition is 3,000 copies, and the following detailed estimate will show just where the differences are between the two methods of printing the job:

	16 pages	12 pages
Composition:		
Linotype, 14,000, 10-point, 6 hours, at \$1.60.....	\$9.60	\$11.20
Linotype, 18,000, 8-point, 7 hours, at \$1.60.....		
Heads and make-up, 3 hours, at \$1.20.....	3.60	3.60
Heads and make-up, 3 hours, at \$1.20.....		
Cover, 1 page, 1 hour, at \$1.20.....	1.20	1.20
Lock-up for press:		
Cover, 1 page, 10 minutes.....	.20	.20
1 form, 16 pages, 22 by 32, 1½ hours.....	1.80	
1 form, 12 pages, 22 by 32, 1½ hours.....		1.50
Make-ready:		
Cover, 1 form, 1 page, 1 hour, at \$.080.....	.40	.40
16-page form, 2 hours, at \$1.25.....	2.50	
12-page form, 2 hours, at \$1.25.....		2.50
Stock:		
3½ reams, 32 by 44, 100-pound, at 6 cents.....	19.50	
3½ reams, 28 by 42, 80-pound, at 6 cents.....		15.60
Cover, 1 1-10 reams, 22 by 28, 80-pound, at 12 cents.....	10.56	10.56
Handling stock, 10 per cent.....	3.00	2.62
Cutting stock, before printing, 1 hour.....	1.00	1.00
Press run:		
3,000 impressions, 11 by 8, 3½ hours, at 80 cents.....	2.80	2.80
3,000 impressions, pony cylinder, 3 hours, at \$1.25.....	3.75	3.75
Ink.....	1.00	1.00
Bind—3,000 booklets, saddle wired:		
Folding 3,000, 3-fold (16), at \$1.00.....	3.00	
Folding 3,000, 2-fold (8), at \$.70.....		2.80
Folding 3,000, 1-fold (4), at \$0.40.....		1.20
Folding 3,000 covers, at \$0.60.....	1.80	1.80
Insert 1 in cover, 1 section, at \$0.50.....	1.50	
Insert 1 in cover, 2 sections, at \$0.75.....		2.25
Wiring, 4 hours, at \$0.75.....	3.00	3.00
Trimming, 3 hours, at \$1.00.....	3.00	3.00
Pack and deliver.....	1.00	1.00
Total cost.....	\$74.21	\$72.98
Add for profit, twenty-five per cent.....	18.55	18.24
Sell for.....	\$92.76	\$91.22

From this it will be seen that the total difference in the selling price is less than \$2, whereas the customer expected

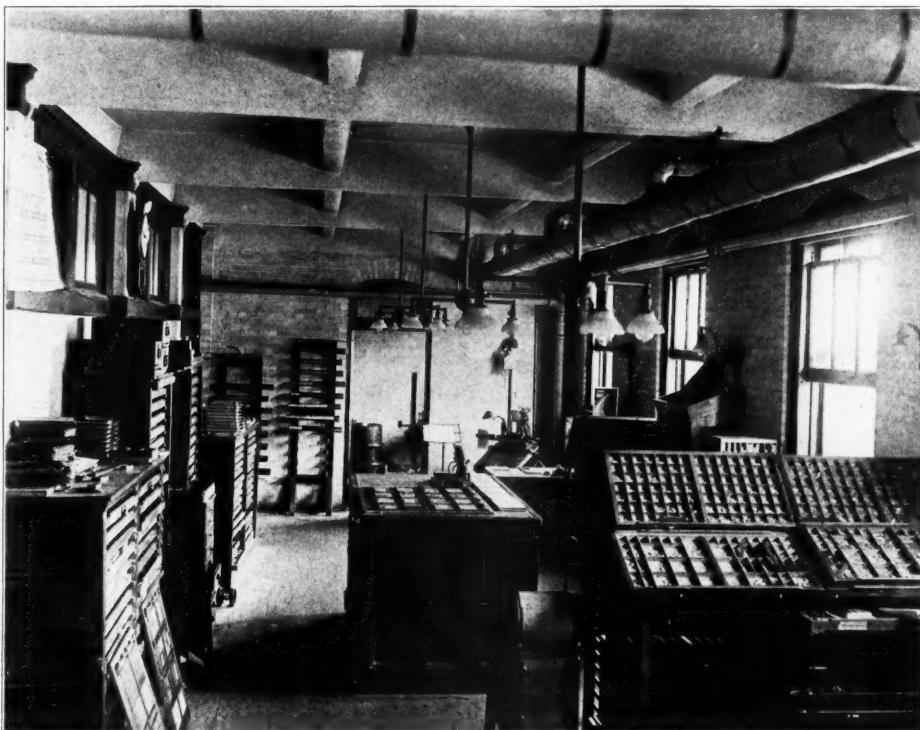
it to be somewhere in proportion to the number of pages, or from \$15 to \$20.

A study of the figures will show that it actually costs more to set a twelve-page job and takes about the same time to make up the pages, as leads have to be inserted. There is a few minutes' time saved in locking up the twelve-page forms instead of the sixteen, and there is a slight saving in paper because the next size smaller paper can be used and this size is not made in quite an equivalent weight, therefore we have to use one a little bit lighter, which increases the saving. But the presswork is prac-

of under 10,000, as it would require the purchase of a set of electrotypes and the locking up of the forms for the foundry, which in this case would have made an additional cost of nearly a dollar a page and the making ready of a larger number of forms. A minute's thought will show that the saving would be less than the extra expense, as it would only reduce the 10,000 impressions to 5,000.

Effect of Volume of Printing on Cost.

There seems to be an inborn tendency among printers to consider that the great remedy for small profits is vol-



Composing-Room of the Coast Artillery School Press, Fortress Monroe, Virginia.

tically the same, as the same number of impressions have to be run, and there is really no difference in make-ready between the twelve-page and the sixteen-page form of this size. Coming to the bindery, we find that it costs more to bind twelve pages than it does sixteen, thus taking up the greater part of the saving of paper.

It would have been possible to have printed this job in such a way as to save more on the paper by printing it on an eight-page sheet and a four-page sheet, or by printing three four-page forms, but this would have increased the presswork so much that it would have made the twelve-page cost more than the sixteen, as it would have increased the 3,000 impressions necessary on the twelve-page form to either six or nine thousand on the smaller form.

The moral for the printer from this little study is that it is better policy to persuade your customer to have sixteen-page booklets instead of twelve, where the edition is small, as he will feel that he is getting more for his money. Where there is a large edition, sufficient to warrant doubling up of the forms, it is possible by binding two on to so decrease the cost that it may be cheaper to print a twelve-page booklet; but this is not possible in an edition

of business. We see it in the word of the small printer to his salesman, "What we want is orders." We see it in the larger office, where the salesman is told, "Our profits were low last month; we must get more business." And we find it in the mind of the manager of the still larger printing-plant, when he says, "Tonnage is the thing that tells." And they all, or nearly all, proceed to get additional business by reducing prices.

This idea of volume of business is both right and wrong. Every business must have a certain amount of output to justify its existence and the maintenance of the size of plant that it has, and when it reaches that particular amount of output it also reaches the point of maximum profit. Less than the correct amount of business means excessive overhead; more than the correct amount of business means excessive proportionate cost, and the law of diminishing returns operates to reduce profits because after we reach a certain point business can be obtained only by reducing the price.

This brings us to another point: Many printers have the idea that increased volume of business means decreased cost of production and therefore justifies the lowering of

prices. They do not stop to figure this out, but say, "Our present business covers all cost of production and overhead, and any additional business can be handled without additional overhead; and therefore anything beyond wages is profit." But they do not stop to consider just how little difference that overhead makes or what proportion of the total output that total overhead represents. Therefore they do not know how much cheaper they could afford to sell their product and usually make a slashing reduction of 10 or 15 per cent, which means actual loss unless they have already been getting an excessively high profit.

Now, suppose we do a little figuring and show just how much difference overhead makes in the cost of the additional business. Let us take a moderate-sized printing-office handling, say, \$100,000 worth of business per year; or, better yet, say we take \$75,000 worth of business per year, as this will come nearer to that of a number of city offices.

This \$75,000 represents the entire amount of money received for the business done, including all costs and profits. Now, suppose we are liberal and say that net profit is 15 per cent, or \$11,250; this leaves a total cost of \$63,750.

Experience has proved that in ordinary commercial printing 35 to 40 per cent of the cost price is represented by material and outside work purchased. Such being the case, \$22,250 of this would be so accounted for, leaving \$40,500 as factory costs. Modern cost-system investigations have shown that a well-managed plant has an overhead expense equal to about one-half of its total factory costs outside of overhead, or about one-third of the gross costs. This would give us an overhead in this case of \$13,500, leaving \$27,000 as the real labor and department cost of the goods manufactured.

This department cost includes only the fixed charges on the machinery, rent of the factory premises, heat, light, power, etc., in fact, the things that are charged to the departments; but not general management and selling and other office expenses.

We now find that we have two divisions of costs, one (the smaller one) containing the items usually called overhead—in most printing-plants the cost of handling stock and delivering are included in this overhead—the other (the larger one) usually known as the cost of manufacturing. This latter one we will take first. An analysis of it will show that it is largely made up of actual wages and, to a small extent, of wear and tear and necessary supplies for machinery, power, etc. These charges will vary according to the amount of business transacted, and the more business the more labor it will be necessary to employ; the more business the faster the machinery will wear out; the more power will be used; the more light, heat, etc., will be needed; so that this may be said to vary proportionately to the amount of business done, as even the cost of superintendence will increase with the larger increase of business beyond normal. The cost of stock handling and delivery, spoiled work, bad debts and other incidentals will also increase with the amount of business. So that only about three-fourths of the so-called overhead will remain stationary, with a moderate increase of business of, say, 20 per cent above normal, and even clerk hire and other office expenses will increase after that limit is reached.

Therefore, the only factor in this \$75,000 worth of business which will not vary in proportion to the business is about three-fourths of the overhead, or \$10,125. This represents 13.5 per cent of the value of the total output. By increasing the output one-third and making it \$100,000,

the proportion of this overhead would be reduced to 10.25 per cent, a reduction of 3.25 per cent, which you can readily see would not justify any 10 per cent reduction in selling price. But an increase of one-third is not only unusual but greater than could possibly be expected in average business or handled with the same office force. Were the increase only 20 per cent, making the total of \$90,000, the decrease in the overhead would only be about 2.25 per cent if equally distributed over the whole business.

We have, then, these facts to consider, that the only decrease that can possibly accrue in increasing the volume of business is a slight decrease in the overhead, which is always accompanied by an increase in the factory costs, so that with a total increase of 20 per cent of the gross volume of business the net decrease of costs would be about 2.25 per cent. If the increase of business were only 10 per cent, the decrease would be still smaller—less than 1½ per cent. So you can see that there is no justification for cutting 10 or 15 per cent off the price of certain business in order to get it, to increase the volume, or tonnage, or output, or whatever you choose to call it. If the business were handled at a 10 per cent margin, as most of the printing business is, the showing would be just that much worse and there would be just that much less reason for making any reduction on it. Even if all the reductions were credited to the new volume of work, it would be more than offset by a 10 per cent reduction in the selling price.

These figures prove that there is only one right method of handling the printing business, and that is to ascertain the cost of the job in your own plant, adding a fair profit thereto to get the selling price, and either to sell it at that price or refuse the order. If the market price is less than that at which you can profitably sell the goods (and should this be the case, it is certainly up to you to overhaul your plant management and see why your costs should be so high), and when you have been thoroughly convinced that your costs are right, pass up all the jobs that do not afford a profit and forget them.

You are, or should be, in business to make a profit. If you are not doing so, you are not only injuring yourself but you are a detriment to the business community at large. This may seem like a severe statement, but it is only the actual fact. The man who habitually sells goods at a price that does not afford a reasonable profit beyond the cost of manufacturing and selling, is injuring the business community at large and reducing the opportunity of all other business men to make the profit to which they are entitled, so that they and their families may live in comfort and their children receive proper education.

The business world is rapidly waking up to the truth as expressed in the last paragraph, and as soon as the printer falls in line and does his share toward establishing a fair market value for the goods produced and renders a full amount of service with the goods, the better it will be for the printing business.

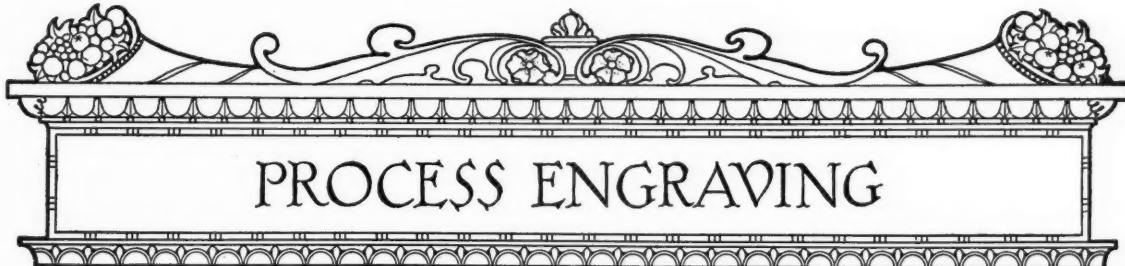
HER VERSION.

In a certain provincial art gallery there is a picture entitled "Saved," representing a large Newfoundland dog standing over a child whom it had rescued from the river.

On market days many people from the country find their way to the picture gallery, and nearly all admire this lifelike painting.

The other day an old countrywoman stood gazing at it for quite a long time, and, as she turned to go, exclaimed:

"No wonder the child fainted, after dragging that big dog out of the water!" — *Tit-Bits.*



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Half-Tone versus Photogravure.

"Photoengraver," Albany, writes: "To settle an argument in this shop. We see the New York Sunday papers. The _____ prints half-tones and photogravures. 'Jim' says the photogravures are going to put the half-tones out of business and the half-tones in the _____ are on the bum entirely. I claim they are not giving half-tones a fair deal. How about it? You know the game if anybody does."

Answer.—There are several causes operating against good half-tones on the Sunday papers and these are not confined to New York. In the first place, the photographs submitted for reproduction are not as good copy as was formerly required. In my day, photographs were rejected if they were not up to a proper standard. To-day news photographers use small cameras, then make poor enlargements from their negatives, trusting to retouching to sharpen up the pictures. This is rarely done well. The other cause that militates against good half-tones, as compared with photogravures, is that only the best photographs are accepted for reproduction in photogravure. Again, the photogravure man gets his copy seven to ten days before publication, while the half-tone man is fortunate if he gets two days to turn out a half-tone supplement. Half-tone is treated like a trusty old cart-horse, while photogravure is handled like a young thoroughbred. The reason for the half-tone supplement on the other paper being the "disgrace" you say it is, comes from abandoning electrotyping in favor of stereotyping that supplement. False economy is common on some newspapers, and this is an example of it.

Benjamin Day, Inventor of "Ben Day."

The name "Ben Day" is known to printers, lithographers and processworkers everywhere. It is the trade-name for a method of introducing shades into designs on drawing-board, lithographic stone or engravers' metal. At the recent death of Benjamin Day, at the age of seventy-eight, many were informed that he was the inventor and that from him the process took its name.

Benjamin Day was born in New York, his father being the founder of the *New York Sun*, which on September 3, 1833, began as a penny paper when all the other papers were selling at six cents. Young Day studied art in Paris, and then worked for his father on the *Sun*. The desire to use his art training brought him into the field of the illustrator.

In 1879 the writer first met him. We were both interested in the Gillot process for preparing drawings. Gillot covered a stout drawing-board with a white-enamel coating. On this coating he printed a tint in lines which gave the board a gray color or "half-tone." He then indented the enamel with lines at right angles to the printed lines,

these latter lines being invisible to the camera. The artist drawing on this Gillot board could scrape away the printed lines for high lights and use crayon over the embossed lines



Benjamin Day, by S. F. Biotto, Sculptor.

to introduce shadows, so that it was a very valuable help to the illustrator in those days.

Ben Day and myself talked over possible improvements on the Gillot method. We tried small ink-rollers with tints on their surfaces by which the artist could roll tints on the drawing. These proved impracticable. That year Day devised and patented his transparent film, which is still in use, while I succeeded in laying down on scratchboard half-tone films made by photography. It was not until March 4, 1880, that my first half-tone attracted attention by publication in the *Daily Graphic*, and one of the first to congratulate me was "Ben" Day.

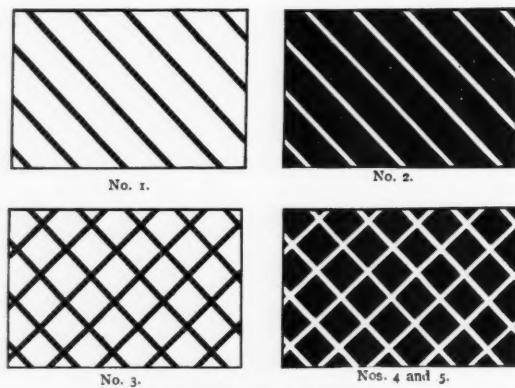
In 1881 Day patented his first registering frame for returning the inked film to any desired position. His trouble in those early days was that he could get admirable results himself, but he could not get others to handle his invention at all intelligently. And so we condoled each other. I could make half-tones, but others could not "get" me. Before me as I write is a charming drawing which Mr. Day gave me in 1884 and which he made almost entirely by his shading medium.

Engravers and lithographers the world around are indebted to Benjamin Day for perfecting a valuable aid to

their business, and they can show their appreciation and perpetuate his memory by continuing to call his invention of shading mediums "Ben Day."

Screens for Rotary Photogravure.

The screens used in photogravure differ from those used in the camera in two particulars. The lines are much thinner and are transparent, instead of opaque as in the half-tone screen. In a photogravure cross-line screen the



Screens Now in the Market.

squares are opaque instead of being transparent apertures, as in the half-tone screen. And, secondly, the photogravure screen is without a cover glass, as it must be in absolute contact with the carbon tissue when being printed upon. They are supplied, according to *Process Work*, in any of the following modifications: No. 1 is an etched screen with black lines ruled in one direction only. It is used for special processes of photogravure. This screen requires to be turned for a second exposure so as to obtain crossed lines. No. 2, a ruled screen with broad, black lines, a master screen from which No. 1 can be made. No. 3, an etched screen with thin, black lines crossed at right angles, showing transparent squares. This is the screen usually bought, as it forms a master screen from which, by contact in a printing-frame, the actual working screens are made. No. 4, a ruled screen consisting of thin transparent lines crossed at right angles on an opaque ground, leaving black squares. This screen can be used directly as a working screen without having to make copies, but it is easily damaged and requires to be handled with great care. No. 5, a copy screen, to be used as a working screen, consisting of black squares separated by thin transparent lines. These are working screens which save the necessity of buying a master screen and the trouble of making working screens. All these screens are supplied without cover glasses. Working screens can also be supplied on celluloid at twenty per cent higher price.

School for Illustrated Advertising Wanted.

"Publisher," Philadelphia, writes: "For twenty years THE INLAND PRINTER has been a text-book to me and now I trouble you with my first query: My son shows exceptional talent in type display. He has been playing with type since he was a kid around the office. Just now he is taking a correspondence course in a 'school of design,' which, I think, is only a design to get his money. What I want to know is what books you would recommend him for the study of illustrated advertising and type display?"

Answer.—Your son has the study of a lifetime ahead of him, the question being where to begin. THE INLAND PRINTER has listed in its catalogue of "Practical Books

about Printing and the Allied Trades" many books that teach the fundamentals, such as "Letters and Letter Construction," and "Design and Color in Printing." The facts are that real practical instruction in illustrated advertising can be found in our daily and weekly newspapers and magazines if one be only observant and study them. Take the *Saturday Evening Post*, in your own city, for example. Its advertisements are models of good taste and skill in type and pictorial display. The borders around the advertisements are studies in themselves. Each line of space is so valuable that intelligent use must be made of it, consequently it is valuable as a school for advertising study in itself.

Plain Salted Silver Paper.

R. Johnston, New York, asks: "What has become of the plain salted silver paper we used to buy so easily some years ago? Just now I want to make photographic prints on Whatman paper. Can I do it?"

Answer.—The plain salted paper that you inquire about has been superseded by a ready-sensitized paper made with an iron salt. You can make photographs on Whatman paper in this way: In 20 ounces of water dissolve 150 grains of chlorid of sodium, 100 grains of chlorid of ammonium and 4 grains of bichromate of potassium. Soak the Whatman paper in this "salting" solution until it is thoroughly saturated, and hang up the paper to dry in the light. It will keep for years. To sensitize this paper to the action of light, float the paper on a 40-grains-to-the-ounce nitrate of silver bath to which has been added about 10 grains to the ounce of citric acid. Dry in the dark, and it will be found that this paper is very sensitive to light, owing to the trace of bichromate of potash in the salting solution. This paper can be toned with gold as usual before fixing, or it may simply be fixed in a bath of hypo, one ounce of hypo to ten of water. This sensitized paper will keep well in a dry place, and in the dark, of course.

"Efficient Machinery."

The first time the writer met Vernon Royle he was running a routing-machine in the making of wood type for Vanderburg & Wells, of New York. He was then a pale-faced, thoughtful man of just past thirty years. I was looking up photoengraving machinery, particularly a router. Moss had routers, but they were the fixed-spindle kind such as are still in use by die-cutters. Moss would neither let me see his routers nor tell me where he got them, so I went to Vanderburg & Wells to see their machine. There was no router on sale in those days, so I had to have one made by First & Prybil, and a crude affair it was. This all comes back to memory at receipt of a beautiful booklet called "Efficient Machinery," from John Royle & Sons, Paterson, New Jersey. This booklet contains twenty-one illustrations of machines that are ready for the up-to-date engraver, and the half-tones and printing of the booklet are what might be termed perfect exhibits of photoengraving and printing. Mr. Royle states in the booklet that from the beginning "our business has been conducted in accordance with two simple principles: First—No machine may leave our shops until it is as nearly perfect as high-grade materials, conscientious workmanship and modern mechanical equipment can make it. Second—We accord to all with whom we do business the same treatment we would expect for ourselves." There are few photoengravers in the world who have not done business at some time with John Royle & Sons, and they can ask themselves if these are not good principles to bring into their own business. Some of the new machines in this booklet are the

etching-tub rocker, the shootboard and stand, the register-mounting table, and other devices and attachments for squaring blocks and trimming them up to pica or even-point measurement. Mr. Royle is appreciated most by rubber manufacturers, for he has taken out seventy-three patents on machines for manufacturing rubber tubing and for insulating electric wires. His machine for Jacquard card cutting is known to silk-weavers everywhere. Still, his first love was the routing-machine, and we photoengravers owe more to Vernon Royle than to any single individual for the "efficient machinery" he has given our industry. It is a pleasure to state that he has just passed his seventieth year and is still perfecting inventions.

Selling by Picture Art.

The Society for Electrical Development hit on a most successful plan to get publicity for "Electrical Week," December 2 to 9 next, when it offered \$2,200 in prizes for

Committee, said that "the Chicago school entries disclosed a high order of merit, the one of Edna E. Crowley winning the fifth high-school prize, and among the Chicago artists who were awarded diplomas of merit by the committee was Miss Mary Keating, daughter of E. M. Keating, instructor of The Inland Printer Linotype School and editor of the Pressroom and Machine Composition Departments of THE INLAND PRINTER."

Lenses for Photoengraving.

"Printer," San Francisco, writes: "I want to add a small engraving outfit gradually to my plant and have been offered a secondhand camera and lens to begin with. The lens is marked 'E. Suter Basle, Aplanat B No. 6.' He has another lens marked 'Anastigmat,' but it has a lot of bubbles in the glass. Am I safe in buying either of these lenses for photoengraving?"

Answer.—There is only one absolutely safe way to buy



Reproductions of Posters Awarded Prizes in the Contest of the Society for Electrical Development.

From left to right: Public Choice Prize, \$300, Vincent Aderente, New York. The Angel of Progress offering to mankind the benefits of electrical inventions. Second Prize, \$500, John A. Bazant, New York. Progress raising the world out of darkness to the Spirit of Electricity, who by the touch of her fingers generates light, heat and power. Grand Prize, \$1,000, Harold von Schmidt, San Francisco, California. The modern Aladdin pressing a button and bringing into being the Giant of Electricity, always at the beck and call of the button. Art Student Prize, \$200, Edward Staloff, Jersey City, New Jersey. Hercules of Power supplying electricity to modern industry.

the best posters to advertise the event. Over eight hundred posters were received, representing \$100,000 worth of designs, many of which have been purchased by various companies for use in their advertising. It was the greatest poster contest ever carried out in this country, and was ahead of any competition of the kind in Europe within recent years.

Of the 781 posters received, 204 were done by students of art schools and 196 by pupils of high schools. The posters by professional artists numbered about half the total, and, strange to say, did not come, as would be expected, from the large cities of the East, but according to population the percentage was greater from cities like Buffalo, Pittsburgh, Louisville, Milwaukee, New Orleans, Chicago, Los Angeles and San Francisco.

Photographs of the first four prizes are reproduced here without showing the gorgeous coloring, particularly of the first prize, which was awarded to Harold von Schmidt, of San Francisco. His idea represents "the modern Aladdin pressing a button and bringing into being the Giant of Electricity, always at the beck and call of the button." The front of the giant is a light green, while the back is lavender. A bright spot of yellow in the baggy trousers of Aladdin concentrates attention to him. The background is black.

Mr. John Tyrone Kelly, chairman of the Poster Award

a secondhand lens for photoengraving, and that is to have it tried on the work for which you intend to use it. The first lens mentioned had a reputation a quarter of a century ago, but that style of lens has been superseded by the anastigmats. Small air bubbles in a photographic lens are a mark of quality, as it is a characteristic of Jena glass used in the highest-grade lenses. Air bubbles in the glass have no effect on the optical working of a lens, though they do obstruct the passage of light in a slight degree. Bargains in lenses of small size may be found in secondhand shops, particularly during these war times, but they should be tried out before buying—a rule which is a good one to follow even when buying first-class lenses firsthand.

Changing a Positive Print on Metal to a Negative.

"Lithographer," Cincinnati, writes: "Can you tell me how to reverse a print on zinc so as to etch the letters intaglio instead of raised?"

Answer.—To reverse a print is to change it from right to left, as is done for the offset press. What is wanted here is to change a positive print to a negative one. Make up a solution in alcohol of half shellac and half dragon's-blood. When you have a positive print on zinc, whether transferred there or printed on the zinc by the inked-albumen method, just flow this alcoholic varnish you have made over the inked print on the zinc and whirl it dry.

Then go over the varnish with a tuft of cotton saturated with benzole and the print will soon develop a negative which you can etch without further inking, as shellac is a splendid acid resist. Should the varnish not develop easily, dilute it with alcohol and try again.

Making "Villa" Money from Carranza Notes.

"Photographer," Brooklyn, New York, wants assistance in reproducing Mexican money. He encloses some that he has reproduced and wants to improve upon it. He says that the Attorney-General was consulted before "we made the money, and he said it had no value, though we have sold a lot of it."

Answer.—Though the object of this department is to give assistance to its readers in reproducing or counterfeiting any kind of copy that is furnished, still we draw the line at assisting in reproducing anything that has the semblance of money. This is not because of the long years in prison promised as a reward for reproducing money, but because we engravers are becoming of late so honest with ourselves in charging the proper prices for our work that we can not consistently be dishonest with others. In passing, it might be said that it is not to be wondered at that Pancho Villa has a grievance against the United States if this is the best our counterfeiters can do in making money for him. It is suggested that the counterfeits be printed on the offset press and not from relief plates. The improved appearance of the counterfeits so made may restore peace between Villa and ourselves.

Answers to a Few Correspondents.

S. VanC., Cleveland: You will get all the pointers you require on commercial photography from the *Photo-Miniature* for June of this year. It costs but twenty-five cents, and can be secured from Tennant & Ward, publishers, New York, or any photo-supply house.

Arthur Phillips, Boston: We are no longer dependent for Metol-Hydroquinon for developing dry plates. Plenty of Amidol is now being made in this country under its proper name, Diamidophenol.

"Reader," Chicago, will find a description of the method of making combination line and half-tone fashion plates, without cutting and stripping patches of the half-tone negative into the line plate, in this department for May.

John O'Connor, Brooklyn, New York: There are many acids, and even alkalies, that will etch aluminum, but they make a great fuss without eating into the metal as chlorid of iron will. Use the iron as strong as it comes, and if necessary add a few drops of hydrochloric acid to it. Etching aluminum requires patience.

Intensifying Dry Plates.

J. A. Hance, Boston, writes: "I have been successful in copying old engravings, both wood and copper, from books by the use of dry plates, but am not successful in getting the negatives black and white enough. Have you had experience with intensifiers on dry plates that you could tell me about it?"

Answer.—Negatives with sufficient transparency and opacity can be had through the use of process dry plates. The intensifier for dry plates is mercury, used as recommended by John H. Gear, president of the Royal Photographic Society of England: To obtain opacity in the film, the first operation is to bleach the film with a solution of mercury chlorid, 100 grains; potassium bromid, 100 grains, and water, 20 ounces. When the film is bleached white completely, it must be washed for about fifteen minutes under the tap. The surface should be wiped over with a

tuft of cotton to remove any free mercury that may be attached to the film. It is then blackened with silver cyanid solution, made in this way: 100 grains of nitrate of silver is dissolved in 5 ounces of distilled water; 80 grains of c. p. cyanid of potassium is dissolved in 5 ounces of distilled water. The silver solution is poured slowly into the cyanid solution, forming a flocculent precipitate which quickly redissolves. When the precipitate ceases to be dissolved, the intensifier is ready to blacken the film. This cyanid of silver solution should be allowed to blacken the film through to the glass and then be stopped, as it has a tendency to begin reducing the film after blackening it entirely. With wet cotton wipe off any precipitate from the surface of the film, wash it for about ten minutes, and you will have opacity equal to that of a wet plate.

HALF-TONE ENGRAVINGS AND ELECTROTYPE.

Advertising managers and others make unnecessary trouble for themselves through a lack of understanding of what the pressman can or can not do in printing from the half-tones or electrotypes furnished by them.

A well-made half-tone is made with a screen suited to the range of the stocks upon which it is to be printed. A fine screen is used for printing on fine-surfaced paper, either matte finish or glossy. Coarser screens are used for softer and coarser-finished papers. The coarse-screen half-tone will print on the fine-finished papers, but much of the gradation and half-tones will be lost because they are not in the cut. A fine-screen half-tone printed on common stock will fill up and smudge.

A good half-tone engraving is too frequently used to print from until it is very much worn. A new engraving is called for and the advertising man has an electrotype made from the used half-tone engraving. The electrotype is a new electrotype. It is bright and new. The advertising man says he has given the printer a new cut. He has not. He has given him a replica of a worn-out cut.

A worn half-tone can be doctored a little by tooling here and there, but an electrotype is a thin shell of copper with a backing of lead and other metals. Once this thin shell is broken, the tendency is, of course, for the entire surfacing to peel off.

H. B. Dilkes, president of the Peerless Engraving Company, 712 Federal street, Chicago, has in preparation a comprehensive work illustrative of these facts, and has permitted us to show one of the plates which makes a comparative showing in a new way, the tonal qualities of the screens being exhibited in the flat and their combinations making up the picture.

WRITING GOLF.

It was the office of the great sporting newspaper, and the golf editor was taking a brief holiday. In his absence the inquiries from readers which the golfing man answered through his correspondence column were handed to the racing editor.

"Which is the better course," wrote an ardent follower of the royal and ancient game, "to puzzle one's putt or to fetter on the tee?"

The turfman tilted back his chair and smoked five cigarettes before taking his pen in hand. Then, when he had come to a decision on the weighty problem, he wrote as follows:

"Should a player snaggle his iron, it is permissible for him to puzzle his putt; but a better plan would be to drop his guppy into the pringle and snoodle it out with a niblick."



175 Line Screen



150 Line Screen



133 Line Screen



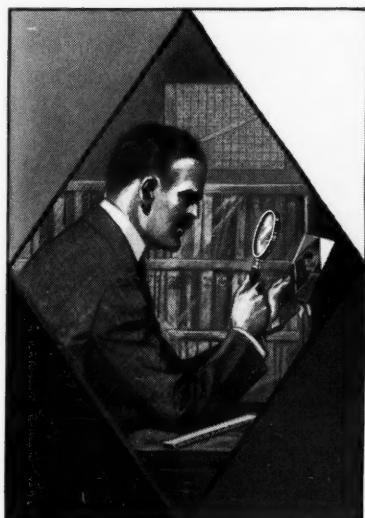
133 Multitone Screen



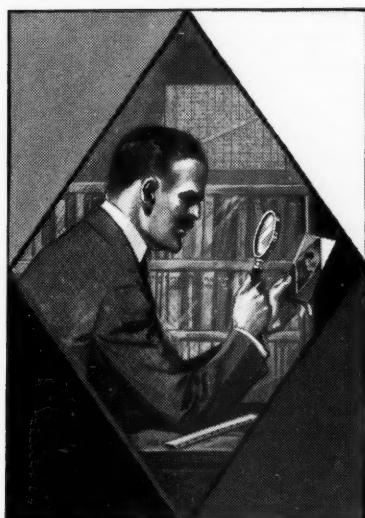
120 Line Screen



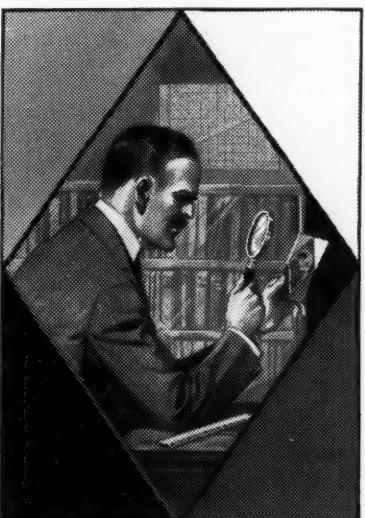
120 Straight Line Screen



100 Line Screen



85 Line Screen



65 Line Screen

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXXIV.—OPPRESSION OF PRINTERS AND THE LIBERTY OF PRINTING.

BY HENRY LEWIS BULLEN.



OR three centuries the statute books of the greater powers of Europe were burdened with laws to repress printing; to punish printers for issuing prohibited books; and providing for the martyrdom of books by "burning by the common hangman." Those who thus sought to regulate beliefs, thoughts and ideas believed themselves to possess Authority by "divine right" over the bodies and minds of millions of people, who prided themselves upon their loyalty and devotion to those whom "God had appointed to govern them." This submission to the pretensions of Authority continues to be the world's greatest and most dangerous superstition. It perverted Christianity and cultivated hatred where love should prevail. Perhaps it is now being purged from our civilization by the blood of millions of its victims, for who will deny that the infamous European war was made possible by perverted ideas of "loyalty" and "patriotism" which make the burden-bearers submissive to the crimes of Authority. The first condemnation of the printers was issued in 1487 by Pope Innocent VIII., and in the opening paragraph the source of his Authority is clearly stated:

Therefore, we who hold on earth the place of Him who came down from Heaven to enlighten the minds of men and to disperse the darkness of error, etc.

This was the authority over souls. In 1607 James I. of England, in condemning the book, "Interpreter," to be burned, complains of a bad condition of affairs:

From the very highest mysteries of the Godhead and the most inscrutable counsels in the Trinitie to the very lowest pit of Hell and the confused action of the divells there, there is nothing now unsearched into by the curiosite of men's brains, so that it is no wonder that they do not spare to wade in all the deepest mysteries that belong to the persons or the state of Kinges and Princes, that are gods upon earth.

This was the "divine right of kings." The union of the ecclesiastical and monarchical authorities resulted in the hideous cruelties which disgraced humanity in the time of the Reformation and during the conflict in England between the Episcopacy and the Puritans.

However, oppressions of books and their producers antedate typography. The history of censorship is interesting and important. It was first widely applied by the early Christians. The early Christian fathers prohibited the reading of the so-called Pagan authors. This prohibition was the greatest disaster of history. By it the greater part of the intellectual and scientific achievements of the world, which had been centuries in the making, was cast aside. The authoritative act of censorship was embodied in the "Apostolic Constitutions" of St. Clement of Rome (A. D. 88), and it is recorded that he received them direct from the Twelve Apostles. The "Constitutions" of Clement had for at least two centuries the authority of holy writ. They forbade the reading of any books of the gentiles (pagans), for "the scriptures should suffice for the true believers." The light of the world, as reflected by Plato, Homer, Aristotle, Euclid, Horace, Cicero, Pliny, and hundreds more, was eclipsed for a thousand years, and civilization rapidly retrograded. Had St. Clement and his holy contemporaries and successors accepted the classic authors as hospitably as they are now received by good Christians, the Dark Ages would have been full of light

and progressiveness. Latin or Greek, or both, would now be the common languages of civilization, and the world would be far ahead of present achievement, both in the humanities and in science. These holy fathers put our predecessors—the folks who made myriads of books for the enlightened Roman empire—out of business. They caused the classic literature to be extirpated.

When typography was invented, the only books that could be sold were the works of the Christian fathers, commentaries, missals and Bibles, all in Latin, and in circulation mainly because they were necessary "tools of trade" in the clerical profession. When the printers, to



Robert Estienne (1503-1559), a master of beautiful typography and of classical learning, royal printer of France, who ended his life in exile.

extend their market, had these books translated into the languages commonly used, and reinstated the ancient classic authors, the spirit of St. Clement moved his successors to again "disperse the darkness of error." In England the first book burned was the first English translation of the New Testament (1521). The same translation is still sold by the million. Henry VIII. earned his title of "Defender of the Faith," which has ever since been assumed by the sovereigns of Great Britain, by this and similar acts in carrying out papal decrees. The sacerdotal idea was that the Bible should be read to and not by the people, and that it should be printed in a language that only scholars could read. So, in France, Etienne Dolet, printer, of Lyons, was burned (1546) for printing the New Testament in French. Tyndale and Wyclif and Coverdale, who first translated the Bible into English, were exiles from England for a large part of their lives. The only Bible that was orthodoxly holy was that written or printed in Latin. The average priest of those times was unaware that St. Jerome's Latin Bible was a translation from the Greek and Hebrew, and when the great scholar and printer, Robert Estienne, issued his Bibles in Greek and Hebrew he was persecuted and eventually forced to leave Paris for Geneva. He was denounced in Paris, at that time the scholastic center of Europe, by a preacher, who said:

A new language has been discovered which they call Greek. Against this you must be carefully on your guard, as it is the infant tongue of all heresies. As to the Hebrew tongue it is well known that all who learn it presently become Jews.

No less than ten popes had been active in suppressing the Talmud and other Hebrew writings. Robert Estienne and Dolet are now counted among France's greater men. To

Dolet the city of Paris recently erected a splendid monument on the spot where he was burned. He was neither Catholic nor Protestant, but the advocate of toleration and the enemy of oppressors. An interesting biography of him is available in English (see bibliography that fol-



Etienne Dolet (1509-1546), printer, of Lyons, one of the great scholars of his time, who was burned in Paris for printing books of liberal tendencies.

lows), and the splendid history of the Estienne dynasty of scholar-printers (1496-1646) is available in William Parr Gresswell's "A View of the Early Parisian Greek Press, including the Lives of the Stephani," 2 vols., Oxford, 1833, 8vo, pp. 431, 420. It is interesting to learn that in 1826 a certain Paul Estienne was introduced to Firmin Didot as a descendant of France's most illustrious family of printers. This youth was apprenticed to the Didots, and ultimately became superintendent of the mechanical department of the Didot printing establishment.

The first general Bull against printing (Pope Innocent VIII.) was issued in 1487:

With the misuse of the printing press for the distribution of pernicious writings, the regulations of the Church for the protection of the faithful enter of necessity upon a new period. It is certainly the case that the evil influence of a badly conducted printing press constitutes today the greatest damage to society. This new flood is drawn from three sources. Theism and unbelief arise from the regions of natural science of philosophy and of Protestant theology. Theism is the assured result of what is called "scientific liberty." Anarchism and Nihilism, religious as well as political, may be described as the second source from which pours a constant stream of socialistic writings. In substance this is nothing other than a popularized philosophy of liberalism. The third source, the foulest and most pernicious of all, streams forth from the unwholesome romances of the day, romances whose creations rest on foundations of pornography. If the community is to be protected from demoralization, the political authorities must unite with the ecclesiastical in securing for such utterances some wise and safe control.

These fair words heralded a series of cruel and foolish oppressions, while at the same time they testify to the rapid spread and great influence of an art then less than forty years in practice. A few years later Doctor Scheurl, writing from Nuremberg to Cardinal Campeggi, says: "Every common man is now asking for books or pamphlets and more reading is done in a day than heretofore in a year." Note, also, the familiar ring of the terms of opprobrium: "anarchist," "nihilist," "liberalism" and "socialism." An "Index Expurgatorius" was prepared. Printers whose names appeared upon works deemed to be heretical or treasonable were listed, and the faithful were enjoined to purchase none of their books under pain of excommunication. In certain German States the penalty for printing a prohibited book was exposure on a scaffold,

where the guilty printer was branded with a hot iron, and was deprived of either an eye or a hand. In Leipsic, Johann Herrgott, printer, was burned. Fines, imprisonments and mutilations were inflicted beyond the facilities for enumeration.

The results in Europe were very much the same as those which followed the exclusion of the classic authors. The "Index Expurgatorius" was supreme in Italy after 1559. In the first century of printing, Italy surpassed all other countries not only in the beauty of its books, but in their literary and scientific merits. Venice was the greatest of book-printing centers. The Aldii and the Giuntii were the greatest printers in Europe. Contemporaneously Italy excelled in classical scholarship and in the arts. Almost all the great artists belonged to that period of freedom to print: Leonardo da Vinci, Michelangelo, Raphael, Andrea della Robbia, Benvenuto Cellini; in science, Galileo; in reform, the martyr, Savonarola — is this not a fact of great significance? The censorship killed the printing industry in Italy, and Italian scholarship retrograded. The fame of Italy, the wonders of art to which the whole world makes pilgrimage, were created during the period when printing was free and great in Italy. When printing ceased to be free Italy ceased to be great, except as a museum. Italy had two dark ages, and its second Renaissance dates from the years in which Napoleon first thrust



Monument to Etienne Dolet, printer, erected by the city of Paris in 1896 on the spot where he was burned in 1546.

Austria out of Italy. Now, with a free press, Italy is again taking a place of leadership in the arts and sciences.

We printers should reflect deeply upon these facts, which demonstrate the power and influence of our art; for, when printing is stopped, progressive thinking also stops.

In no other country was the "Index" as effective as in Spain. When the "Index" was first issued, Spain was

mistress of the world. The Spanish King was emperor of Germany, king of the Netherlands, ruler of the East and West Indies, and all Central and South America, except Brazil. In 1543 the exportation to the Spanish colonies of books not approved by the counsellor of the inquisition was prohibited. The book-dealers were required to register all books intended for export and take oath that the schedules contained nothing prohibited. These prohibitions existed until the colonies seceded in the early part of the last century. South America, a splendid, rich country, is still in its intellectual infancy. The shackles have been removed, but centuries have been lost. We look over the teeming bibliographies of books printed in Spanish America, where printing has been practiced a hundred years longer than with us, and scarce one ray of light is discernible; medievalism prevailed, and Spanish-Americans marked time intellectually from the period of Cortez to that of Bolivar. What has Spain contributed to the world's advancement since the publication of its first "Index Expurgatorius"?

In France the laws of censorship were severe, but, fortunately, they were executed spasmodically and usually in a liberal spirit. French writers whose works could not be licensed in France had their printing done in Holland, and there was much printing done under false imprints. Gustave Brunet has compiled a list of books with imaginary imprints and fictitious publishers which contains 290 12mo pages. Many of the titles are misleading, and, under an air of frivolity, were serious attacks upon the persecutors. These activities were doubtless known and winked at by the police, and in this way France was not deprived of its full share of mental food, and French arts, science and literature assumed the commanding position once held by Italy. Many of the progressive thinkers and writers of countries where printing was not free went to free Holland, which for two centuries had a large export book business, principally with France. Free Switzerland also had a flourishing printing business, principally export and to France. The rule was invariable: the freedom of printing was synonymous with progress and prosperity, and vice versa. Any who doubts this, if he proceed to the study, will soon discover that the most potential influences in any country are the liberty to print and the liberty of dissent.

A great scholar has declared that a library composed of books that one Authority or another had condemned would effectively cover the whole range of intellectual inquiry. When the "Index" was first promulgated, Erasmus was the leading scholar of Europe. Born a Catholic, he adhered to the Church, but developed strong liberal ideas. In the Spanish "Index" of 1584, Erasmus fills fifty-five quarto pages; by 1640, the "errors" of Erasmus filled fifty-nine folio pages. This was prohibition gone mad, the determination to stay the progress of ideas, if we agree with Father Shahan, of the Catholic University of America, who in 1899 wrote:

Erasmus rendered noteworthy service to the Church, to religion and to scholarship. He was the counsellor of moderation, the upholder of scholarly standards, the pitiless critic and the courageous antagonist of fraud and folly.

When Copernicus evolved the theory that the sun was the center of the planetary system, and Kepler and Galileo and Sir Isaac Newton successively proved that fact with mathematical exactitude, all of their works were condemned where the "Index" was effective, because they seemingly contradicted holy scripture. But before we severely condemn such acts, let us remember that in our day Darwin was similarly condemned by Protestant and

Catholic alike, and for the same reason, but with this difference, that the condemnation had little if any effect, for the world does move, if the sun apparently does not.

This subject will be continued in the next article, next month, as it relates to America and to England, which will be the concluding article of this series.

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THE WASTE OF ILLNESS.

A spectacular event, says the *Kansas City Star*, often attracts public attention, while routine matters of larger magnitude go unnoticed. For instance, the whole country is now acutely conscious of a question of wages amounting to \$50,000,000. It is an important question and the sum involved is vast.

But take another question involving wages — the question of the illness of workers. Public Health Bulletin No. 76 of the Public Health Service of the United States estimates on the basis of inquiries here and abroad that the average industrial worker loses about nine days a year on account of illness. This amounts to a loss to the workers of the country, it is estimated, of \$800,000,000 a year. If by better sanitation and safety devices the time could be reduced one-half, there would be a saving of \$400,000,000. Yet it is exceedingly difficult for health authorities to arouse interest in the question, simply because it concerns every-day matters that lack the excitement of a threatened tie-up of transportation.

THE INLAND PRINTER desires to supplement the comments of the *Kansas City Star* by pointing out the fact that the remedy for the great waste lies more in the appreciation of personal responsibility by men and women themselves than in legislative action, for it is notable that sanitation laws are fought by the individual wage-earner wherever they interfere with personal convenience or predilections.

Charcot, the famous French physician, declared that ninety-five per cent of all diseases originate in the intestinal tract, and this calls attention to the work of the National Bureau of Analysis, founded by F. G. Soule, an insurance actuary, who was brought into this field by the profit to the insurance companies in keeping insured persons alive. To keep them alive it was necessary to be warned of any incipient disease the insured might have. Ninety-five per cent of all diseases give warning through urinalysis. The bureau therefore gives its clients a quarterly report, and its methods are so conveniently arranged, and its work so thorough and so low in cost, that no one can afford to be neglectful of its service.

The mortuary funds of many organizations would be protected if the service of this bureau was included to warn against approaching danger.

We go out of the usual procedure to advertise this fact as a matter of personal knowledge and belief, and because we believe that what we know in this matter is something all humanity should know. Write to the National Bureau of Analysis, Republic building, Chicago, for further facts. This is not an advertisement. It is without consideration of any kind from Soule or his bureau.

"AM I MY BROTHER'S KEEPER?"

To some extent at least the members of the International Typographical Union have given an affirmative answer to the question so appealingly presented in Dollman's famous canvas. The unemployed, the aged and infirm, the sick, and the widows and orphans have not been forgotten in preparing our plans for development.

BY MARSDEN G. SCOTT,

President, International Typographical Union, in "The Baltimore Souvenir."



OLLMAN'S famous painting, "Am I My Brother's Keeper?" has been taken from the walls of the Auditorium in the Washington Irving High School in New York because, in the opinion of the principal of that institution, it is degenerate in character and had a morbid effect on his students.

This painting won a medal in the Royal Academy, London, and was presented to the citizens of New York by the British Education Commission in 1911.

to a discussion of the perverse opinions inflicted on us by the insignificant obscurant who has acquired some notoriety through the edict which banished from public view one of the most gripping scenes ever placed on canvas. The work of the gifted artist may be condemned to oblivion or even destroyed, but the park benches, with their freight of human scraps from the industrial battle-fields, will still remain to demand an answer to the question: "Am I My Brother's Keeper?"

To some extent, at least, the members of the International Typographical Union have given an affirmative answer to the question so appealingly presented in Dollman's famous canvas. The unemployed, the aged and infirm, the sick, and the widows and orphans have not been forgotten in preparing our plans for the development of the International Typographical Union.

During the fiscal year which ended on May 31 last, the members of the International Typographical Union paid to their old-age pensioners the sum of \$352,920. The total



"AM I MY BROTHER'S KEEPER?"

Reproduced from Dollman's famous painting.

The picture represents a group of homeless human dervishes sleeping on a park bench on the Thames Embankment, London. The first three figures are workingmen, without money, food or shelter. The fourth is a discharged soldier on whose ragged blouse is pinned a service medal, the last link that binds him to respectability. At the extreme right is a countryman, with his wife and baby, who has tramped in from an outlying district in unavailing search of work. In the background, through the misty drizzle, are the brilliantly lighted windows of the luxurious Hotel Savoy, where the rich and frivolous are discussing their costly suppers and the vintages of their wines.

Life is too short to devote many of its precious moments

payments to old-age pensioners since August, 1908, have been \$1,624,354.

For the establishment and maintenance of the Union Printers' Home at Colorado Springs there has been expended by the members of the International Typographical Union more than \$1,550,000.

With this year's payments included, beneficiaries of deceased members of the International Typographical Union will have received in excess of \$1,700,000 from our mortuary fund.

The total payments made by subordinate unions to members temporarily unemployed would, if available, be equally impressive, since in one jurisdiction alone as high

as \$40,000 has been paid in out-of-work benefits in a single year.

The total amount of sick benefits paid by benevolent societies which have been established in practically every large chapel in our jurisdiction can not be even estimated, nor can the total mortuary benefits paid by local unions — which in some instances equal the amount provided by our International law — be even approximately stated.

There is considerable satisfaction in the knowledge that the members of the International Union have done something to make the park bench less crowded. For more than a century groups of printers have generously assisted their fellow workers in distress. As a matter of fact, this International organization was founded by unions which had developed from small associations formed primarily for benevolent purposes.

The progress trades unions have made has not been materially influenced by voluntary assistance received from sources outside the organizations which they have established. The ground we have gained has been won after years of patient effort. The members of trades unions can ill afford to lose sight of the fact that the park bench silently beckons to the unemployed, the aged, the infirm, the hungered, and the homeless madonna and her child in every city in the land.

PRODUCTION INCREASED — COSTS REDUCED.

"You have opened our eyes as to how output can be increased by the method advocated in your system for tabulating bindery production. We are getting splendid results."

This expression from the superintendent of a printing establishment keeping bindery-production records, illustrates what can be and is being accomplished.

The many possibilities for increasing production in the bindery is a factor worthy of consideration, when debating with oneself whether to adopt the method of recording performances, as fostered by the Price List Committee of the United Typothetæ and Franklin Clubs of America.

The job herewith illustrated is copied from actual records and shows the performances on three different operations as the production increased.

Dexter-hand Feeding.	Inserting.	Straightening.
Previous Maximum	Previous Maximum	Previous Maximum
Average, 2,320.	Average, 1,175.	Average, 3,196.
2,350	1,132	3,485
2,450	1,200	3,456
2,555	1,220	3,816
2,760	1,353	3,550

The member of the organization who has contributed these interesting figures states that the time consumed on the part of a cost clerk to tabulate all records and in posting the maximum results is well worth the effort. This the results plainly indicate.

Whenever a job is begun in the bindery there is posted in plain view a placard, 11 by 14 inches in size; the name of the job, the operation and the previous highest record are marked thereon. In this way each worker is informed of the maximum rate per hour previously produced on a like operation.

In keeping the daily time-tickets, employees are required to write the amount of work performed at the time they complete an operation, and check out their time. At the end of each day's period the average of every employee is figured and the highest record posted. These postings are continued until the job worked upon is completed. Along with this, each morning every employee working

on any of the posted operations is given a slip with his previous day's record, in order that comparisons may be made with the highest record produced for the preceding day.

Force of example is a very important matter. If the production of an individual employee is continually kept before him from his own records, he can readily see by comparison with the wall charts whether his effort is equal to the results of some others. If he is below, this very fact is an incentive to spur him on to greater results, and many times he speeds up and betters the record posted on the wall chart.

This method of increasing production acts automatically and completely eliminates any of the unpleasant features of continually driving employees.

What the alert manager wishes most to know, and which to him is power, is exact knowledge as to what an individual or a machine is producing. He can not himself do the watching, nor can his supervisors be expected to maintain a constant lookout over each machine and worker. He must avail himself of a system which will show him without much detail what is being performed continuously, not for a few machines or a few workers, but for every production unit in the plant.

Tabulations made after the method recommended by the Price List Committee give this information at a moment's notice, day in and day out, accurate, definite, indisputable facts in black and white.

Surely this must appeal to every printer and binder. All this information that has taken years to perfect is available, and will be imparted to those who desire to increase their production and consequently reduce their costs.

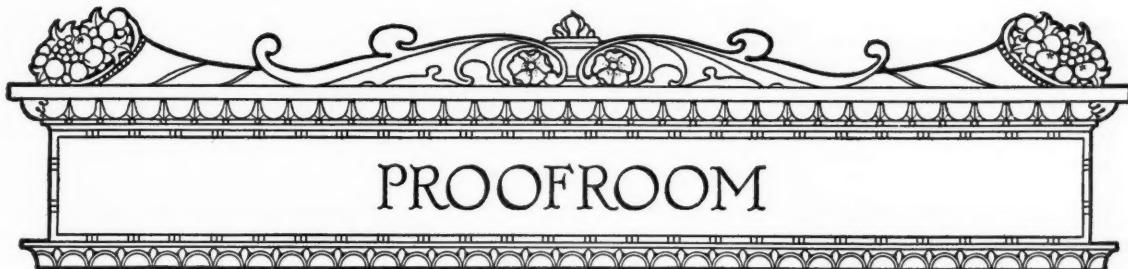
Write the national headquarters of the United Typothetæ and Franklin Clubs of America, 1550 Transportation building, Chicago, for information on this subject. The booklet, "Classification of Bindery Operations and Operation Numbers," will be sent you on request.



Cutting Down Expenses?

Employer, after watching Compositor setting type for a few moments, called the foreman —
 Employer- How does that man know what letters he is picking up out of those boxes?
 Foreman- Why he's a Compositor; he knows what letters each box contains—that's what we're paying him for.
 Employer- How much are you paying him?
 Foreman- \$12.00 per week.
 Employer- WELL! Why don't you label the boxes to show what letters are in them, and get a cheaper man?

Cartoon by John E. Fintz, instructor in the School for Apprentices of Cleveland Typographical Union.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Living in (not on) a Street.

L. L. K., McKees Rocks, Pennsylvania, wrote to this magazine: "Will you please inform me as a subscriber, by return mail, whether the expression 'in' the street, or 'on' the street, is correct, used thusly: 'John Jones, living in (on) Chartiers avenue, McKees Rocks, was injured fatally on Monday.' If 'in' Chartiers avenue is correct, as newspapers and periodicals use it, very oft, kindly state why 'in' is correct, or preferable to 'on.' Or is 'in' incorrect? The superintendent of our public schools here says 'in' the street is incorrect under any standard."

Answer.—This was answered by our editor very fully, ending by referring it to me, and saying that I "will be able to give more complete information." I believe the only information necessary is that that superintendent is wrong, and that "in the street" is the correct expression, according to all authorities. The street is the roadway, the sidewalks, and the houses, all included under one name, so that the houses are *in* the street, not *on* it. Any one who wishes to speak correctly will always say "in the street." Naming a number of authorities might look impressive, but does not seem worth while, since they are all alike in their decisions on this point. At least, I have searched in many good books, and have not found anything in favor of *on*.

Disputed Possessive Form.

C. J. W., Pottsville, Pennsylvania, writes: "In your issue of April 1st, which we received from you, in one of your pages of this issue we found the following:

"He who saves the
Boss's time
Into a boss's chair
Will climb."

"We had several discussions on this and we would like to know if this is proper, or to use boss' in this manner. Please let us know which is proper."

Answer.—We have answered the question here asked so often that nothing new can be said about it, except that many persons insist upon the shorter form, notwithstanding the fact that the grammarians who teach that one form is better than the other always choose the longer one. Boss's is the proper form, and the similar form is proper for the possessive case of all nouns. Boss' and others like it are used by many persons, for the reason that the extra syllable added in the other way of writing does not sound well. And those who use boss', etc., always insist that their way is the proper one. The whole truth of the matter is that some people say that one way is right, and some stick to the other way with equal persistence. Authority is all in favor of boss's, and never admits boss', except for mere mention of the fact that some people use it. Goold Brown says of possessive forms of such words:

"A recent critic, who, I think, has not yet learned to speak or write the possessive case of *his own name* properly, assumes that the occasional or poetical forms [such as boss'] are the only true ones for the possessive singular of such words." He quotes from this author a rule which he credits to "O. B. Peirce's Grammar," and then says: "Agreeably to this rule, he letters his work 'Peirce' Grammar,' and condemns, as bad English, the following examples and all others like them: 'James Otis's letters, General Gates's command, General Knox's appointment, the witness's deposition.' It is obvious that this gentleman's doctrine and criticism are as contrary to the common practice of all good authors as they are to the common grammars, which he ridicules." While this was written more than half a century ago, it is as true now as it was then, and the people line up on both sides just the same. Even one who can not write better English than that in the letter should know that a poet would not write *boss's* if he did not think it proper.

Some Divisions.

W. W., Champaign, Illinois, asks for an opinion, as follows: "In order to settle an argument as to the best division of words, please give what you consider the best division of the words illiterate, companion, graduate. An operator here divides on the vowel, thus: illi-terate, compa-nion, gra-duate or gradu-ate. Personally, I would divide the word on the syllable, the accented syllable if possible, as illit-erate, compan-ion, grad-uate."

Answer.—No doubt that operator would also say that he divided on the syllable, the content of the syllable being the real point of disagreement. His style of dividing was formerly almost universal among British printers, and not uncommon in the United States. American practice has now settled on the other basis, and the proper division on the syllables noted is after the consonants—illit-erate, compa-nion, grad-uate. Two dictionaries now give rules for division, and their rules are carefully applied to all title-words, as a special guide for printers' practice. Webster's New International Dictionary is one, and the one generally considered best. Funk & Wagnalls' New Standard Dictionary is the other. Every printing-office should have a copy of Webster's, and reference to it should be sufficient. The New Standard is exactly the same on the points here mentioned, though somewhat different in some respects. No one should attempt to follow the original Standard, in which word-divisions were made according to impracticable phonetic whims, and not in accordance with any well-established typographic practice. One potent reason for not extending this answer to a full consideration of the subject is the fact that we have said repeatedly in this department and in separate articles all that should be necessary. Of course the three words mentioned are

indicative of practice for all similar instances. But the general subject comprises several different details, which are exhaustively and commendably explained in a separate section of the front matter in Webster's New International Dictionary. If people would read, and accept at their true authoritative worth, the various articles in the front of this dictionary, they would have little occasion for asking questions of this sort to be answered in trade journals. No one can give better information than that furnished by Mr. Paul W. Carhart, the author of these dictionary articles.

Written for THE INLAND PRINTER.

IMPERFECTIONS IN LANGUAGE.

BY F. HORACE TEALL.

 HAT a crazy jumble of contradictions human nature is! Not only does one person differ widely from another in almost every imaginable way, but to almost every one what is white one day is black the next day—at least few of us have not such inconsistency in action or thought as to some things. And yet how often is any one ready to admit that some one else is right and he is wrong? Very often as a mere matter of enumeration, of course, but seldom as compared with the number of occasions which require it.

Language is the special subject in mind as the aim of this elucidation, as it has been the subject of many ineffectual howls. Our native language is acquired more naturally than anything commonly called an accomplishment, yet perfect use of language is the rarest of known accomplishments.

We know that authorities differ radically on various details, though not so much in general principles, and in such cases we are certainly free to make our own choice; but when our choice encounters criticism, as expression does sometimes, we shall be much more successful in its defense, if we wish to offer any defense, when we can cite authorities. As an instance an occurrence in the writer's personal experience may be mentioned. While working in a city editorial room he sent to the printers a story in which a person was said to have been asphyxiated and revived, and the city editor almost discharged him for it, asserting vehemently that asphyxiation is actual death, and never can its victim live. Many newspaper men have lost employment through similar editorial asinity.

Speaking of perfect use of language reminds me of something said by the noted grammarian William Chauncy Fowler, in "The English Language in its Elements and Forms," page 41: "While language has power to express the fine emotions and the subtle thoughts of the human mind with wonderful exactness, still it must be admitted that it is imperfect as a sign of thought. It is imperfect because the thing signified by a term in a proposition either does not exist at all in the mind of the hearer, or because it exists under different relations from what it does in the mind of the speaker." "Hardly any abstract term has precisely the same meaning in any two minds; when mentioned, the same term calls up different associations in one mind from what it does in another. The phrase 'beast of burden' might, to one mind, mean a horse; to another, a mule; to another, a camel." "It should be added that there is great vagueness in the common use of language, which, in practice, increases its imperfection as a medium of thought."

Imperfection is exemplified here, but not imperfection

inherent in the language. The learned author's special example, "beast of burden," is in its proper use a perfect expression of a general idea, with no reference to a particular beast. There is great vagueness in Doctor Fowler's use of language here, which comprises faulty syntax, faulty diction, and very imperfect thought, and shows no weakness in the medium, but does show imbecility in its use. Doctor Fowler would have been wiser in omitting his section on imperfection in language, which was not necessary.

Notwithstanding the truth of the criticism just made, the book criticized is as good a grammar-book as any ever written, and well worth having and studying. And grammar is well worth much more careful study than it receives, or often the study should be made with more use of common sense in interpreting what is read. Probably nothing has worked more harm than the full acceptance of everything said by an authority on grammar, with no thought of using one's own common sense in verification of it. Some of the most absurd nonsense as to details appears in the writings of some of the best grammarians.

Goold Brown wrote the largest grammar-book, and many later grammarians copied his work literally, and others accepted whatever he said, no matter how silly. We shall never get the clearest knowledge of good English by thus accepting fully what anybody says. Brown says, for instance, that *ignis-fatuu* is an English compound word, and its plural is *ignis-fatuu*es, though he merely gives it in a list copied from Churchill, an earlier writer. Brown strongly condemns every one else who servilely copies from others, and delights in the minutest kind of correction; yet here he missed an excellent opportunity to tell that Churchill was wrong, and that the term is a Latin phrase whose plural is *ignes fatui*, and made another error by inserting a hyphen.

Brown is the authority most frequently cited by those who bother about grammar enough to cite anybody. Many persons ask questions about grammar, and one man who evidently strives hard to master the subject recently submitted a question to the present writer and afterward to a literary editor. His question was a sickening indication of the fact that he was greatly perplexed about something extremely simple and not at all a matter for doubt. Part of his trouble was engendered by reading in Brown's grammar that the word *each* is always in the third person, an assertion plainly absurd, even if the word were one that could properly be said to have person grammatically. The poor man was so obsessed with his own puristic fallacy of making every sentence show grammatical agreement in its elements that he would not or could not perceive its real presence except in the simplest cases of straight ahead full expression. He wanted to know how to correct the sentence, "Each of us is proud of himself," which is so plainly correct that it was surprising to find it possible for any one to question it. He wanted to know if *each* is not here in the first person, and whether *himself* should not be made *ourselves*, so that all the pronouns would be in the same person. Not content with the answer that *each* has no person, and that *ourselves* is ridiculous, he wrote a long letter of inquiry to an editor. And he took all this trouble where there was absolutely nothing to suggest it, and almost no excuse for it. It would be making a nearly similar tempest in a teapot to say anything about this as a mere incident. It shows a needless borrowing of trouble that much incompetent teaching must induce.

A boy in a public school had a composition corrected by his teacher in so many places that his credit for it was very low. Not an unusual occurrence that. But practically

every correction was a change of the word *tiptop* to the two words *tip top*. Now, whether we believe that the one-word form or the two-word is right, this was a case of outrageous injustice, for even the youngest teacher should know that such a small matter of form is inessential. The teacher was the offender in this instance, which as a single occurrence is unimportant. But the frequent recurrence of similar acts by teachers is such heinous injustice to pupils that it demands attention.

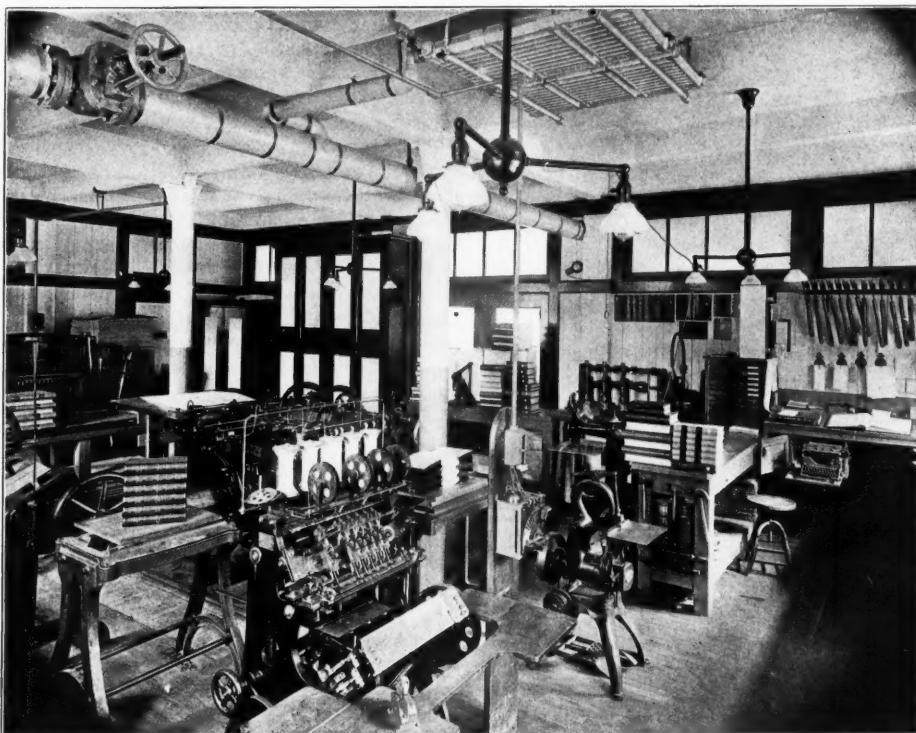
Another thing we need to learn is the wisdom of being sure of our information before venturing to be oracular. Thus, a man challenged the common use of the word parenthesis for the curved line: "The present writer begs to inquire what a parenthesis is. I have always supposed that the words inclosed (in explanation or criticism) con-

to be entrapped by lexicographic demagogery, and we must not accept unchallenged everything that any one man says, just because he says it, even if he is a smart enough man to tell us that a German named Voss translated an Aristophanic agglutination into *morgendämmerungshändelmacherrechtsverderbmühwanderung*.

It is true that we must give due credence to authority, but it is also true, just as it was in 1646, when Sir Thomas Browne wrote it, that "The mortalest enemy unto knowledge, and that which hath done the greatest execution upon truth, hath been a peremptory adhesion unto authority."

TREATMENT OF TUBERCULOSIS.

We are in receipt of Senate Document No. 453 on Animal Experiments Upon the Acquirement of Active Immu-



Bindery of the Coast Artillery School Press, Fortress Monroe, Virginia.

stitute the parenthesis. It is quite common to hear and see the word used for the curve. In Webster's Dictionary the definition is practically as I have given it above. I have no other dictionary by me, but I suspect that in this matter others agree with Webster." Evidently he saw one definition and missed the other, which is in all dictionaries, including Webster's and Worcester's. An objection like that to parenthesis would be just as reasonable against comma and colon for the points, as each of them originally named a group of words as part of a sentence. We have heard it said that much of what we accept as undoubted history consists in such partial reports, and would assume a very different aspect if the missing information were supplied.

All the things mentioned here and innumerable others are essentially involved in the constitution of a perfect use of language. Two specious inveiglements especially need to be guarded against. We must not allow ourselves

nity by Treatment with Von Ruck's Vaccine Against Tuberculosis, by Dr. Frank J. Clemenger, formerly assistant in the immunization department of St. Mary's Hospital, London, and Dr. F. C. Martley, M.A., instructor and assistant in the same department. The report gives the findings of Sir Almroth Wright confirmatory of the experiments of Dr. Karl Von Ruck, of Asheville, North Carolina, who has given his life-work to the study of what the newspapers call the White Plague, tuberculosis. The experiments carried out in the Wright Laboratories in London proved, as Dr. Von Ruck's repeated experiments had proved, that after one or more doses of the vaccine the blood acquired specific bactericidal action against the tubercle bacillus, destroying their virulence or power to cause tuberculosis. Senator Lea, of Tennessee, is reported in the *Congressional Record* on this subject, and his remarks will be resurrected from that oblivion for the information of our readers in a future issue.

Written for THE INLAND PRINTER.

**THIRTIETH ANNUAL CONVENTION UNITED TYPOTHÆ
ETÆ AND FRANKLIN CLUBS OF AMERICA.**

BY S. H. MORGAN.

THE convention of the United Typothætæ and Franklin Clubs of America, held September 12 to 14 at Atlantic City, will prove to be the most constructive convention in the printing industry to date. The feeling was generally expressed that from now on the work of the past thirty years, since the first convention was held in Chicago, will bear fruit and there will be better conditions in the printing and allied industries.

Albert W. Finlay, of Boston, who has held the presidency during two terms, is succeeded by C. D. Traphagen,



C. D. Traphagen,

Newly elected president of the United Typothætæ and Franklin Clubs of America.

of Lincoln, Nebraska, who has been first vice-president and chairman of the Executive Committee. The other new officers are: First vice-president, Benjamin P. Moulton, Providence, Rhode Island. Treasurer, Arthur E. Southworth, Chicago, Illinois. National secretary, Joseph A. Borden. Vice-Presidents: Charles L. Kinsley, Philadelphia, Pennsylvania; George H. Gardner, Cleveland, Ohio; I. Hayes Rice, Los Angeles, California. Executive Committee: Pliny Allen, Seattle, Washington; Fletcher Ford, Los Angeles, California; D. A. Brown, Kansas City, Missouri; D. G. Whitehead, Richmond, Virginia; Ennis Carrill, Houston, Texas; E. Lawrence Fell, Philadelphia, Pennsylvania; A. M. Glossbrenner, Indianapolis, Indiana;

William Green, New York city; George Harland, Detroit, Michigan; George K. Horn, Baltimore, Maryland; H. W. J. Meyer, Milwaukee, Wisconsin; J. A. Morgan, Chicago, Illinois; Fred W. Gage, Battle Creek, Michigan; William Pfaff, New Orleans, Louisiana; E. W. Craig, Nashville, Tennessee; Joe B. Redfield, Omaha, Nebraska; Eugene Saenger, Sioux Falls, South Dakota; B. F. Scribner, Pueblo, Colorado; Fred L. Smith, Indianapolis, Indiana; John P. Smith, Rochester, New York; Edward L. Stone, Roanoke, Virginia; John Stovel, Winnipeg, Canada; George R. Dorman, Pittsburgh, Pennsylvania; John S. Watson, Jersey City, New Jersey; Louis B. Woodward, St. Louis, Missouri.

President Albert W. Finlay reviewed in his report the progress of the year. The activities in connection with the Chamber of Commerce of the United States; the further improvements in the Standard cost system and its endorsement, after careful examination and test by the Federal Trade Commission. This cost system can be used in all printing-plants, from the smallest to the largest.

The organization also has available for the entire membership a standard form of apprenticeship indenture which is strongly recommended.

The relations between the United Typothætæ and Franklin Clubs of America and the allied organizations are of the most friendly character, and this includes the paper-trade associations, the photoengravers, electrotypers and lithographers, whether open or closed shops.

The primary work of the organization, being the business betterment of the whole industry, has extended to all parts of the world. Australia, New Zealand, Great Britain and Japan have called on us for assistance through information.

President Finlay thanked the American Institute of Graphic Arts for its wonderful printing exhibit displayed at this convention. The Executive Committee has planned a campaign for three years, to cost upward of \$1,000,000, to bring about improved business conditions in the printing industry and to prepare for the competitive conditions that will prevail at the close of the European conflict. The time has come for all printers to join hands to bring about standardization and uniformity, and to be better equipped to withstand the onslaughts of ruinous competition.

First Vice-President Traphagen's Report.

Mr. Traphagen in his clear report summarized the work of the Executive Committee, of which he was chairman, and closed by a comparative statement of the production cost among the members who have standardized cost-finding, showing the progress that has been made. The totals for three years, which comprise labor, direct and general expense, are as follows: 1913, \$1,604,000; 1914, \$5,614,000; 1915, \$8,889,000.

Printers' Credits, Pro and Con.

Fletcher Ford, of Los Angeles, supplied one of the most valuable addresses of the convention. He said that in no other business is the proper basis for credit so abused as in the credit customs as at present applied both to the granting and receiving of credits by printers. Then he pictured the various traps into which a printer falls in this matter. He advised the encouragement of local boards of trade, as they have in his city, to protect the printer.

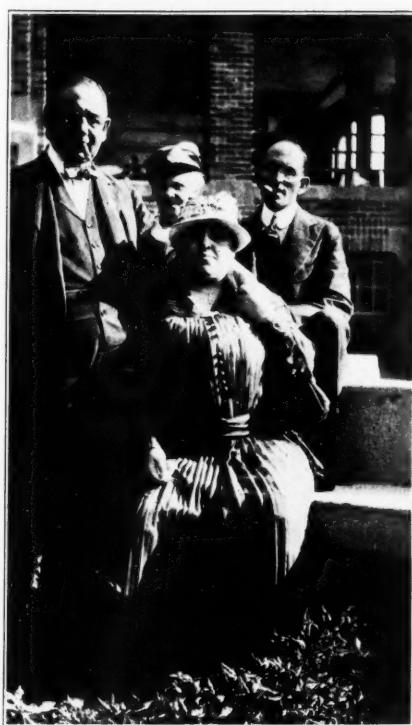
Secretary Borden's Report.

Thirteen cities have come into the organization during the year and have added local divisions. The banner for

greatest gain in membership was awarded to Salt Lake City, while Chicago still holds the banner for largest membership, having 239. A census of the printing industry represented in the United Typothetæ and Franklin Clubs of America for 1915 has been completed, which shows that the members of these organizations have:

Plant investment	\$109,949,135
Sales	187,206,530
Purchases of paper, ink, etc.....	62,296,815
Pay-roll, office	\$12,864,925
Pay-roll, salesmen	2,889,175
Pay-roll, mechanical	48,306,910
	64,061,010
Number of employees.....	75,995

The work of the Research, Estimating and Employment Bureaus was called to the attention of members. The



At the Convention.

Standing, at the left, L. A. Hornstein, manager, publicity department, Mergenthaler Linotype Company. In the center at back, Mrs. L. A. Hornstein. In front, Mrs. Clara J. Shepard, treasurer, The Henry O. Shepard Company. At right, H. Frank Smith, with the Mergenthaler Linotype Company.

future organization activities were suggested and gone into in detail. These were mostly in the line of information for the members on cost-finding, training of salesmen, etc., in order to bring more business for the printer-producer—printing which would not otherwise have been produced.

The "Standard Price Book" and Its Use.

J. Harry Jones, of Chicago, delivered an address on the "Standard Price Book," which was one of the practical talks of the convention. When this book was first issued, in 1913, it consisted of fifteen leaves; it now contains one hundred and two leaves. Three thousand of these books are now in use and it is expected by the next convention ten thousand will be in daily use.

Report of the Committee on Trade Matters.

In its report, the Committee on Trade Matters presented the following resolutions:

Resolved, That all drawings, engravings and electrotypes made or bought by the printer and used in the production of a complete job remain the exclusive property of the printer and do not become the property of the customer unless distinctly so specified in the original contract and charged for specifically in the bill.

Resolved, That when a printer submits a bid for work, publicly or privately, he is entitled to know who his competitors are, and when the contract is awarded he is entitled to see the actual bid of his competitors and to read their specifications. And each one of our members is urged to respectfully insist upon this, not as a privilege, but as a right to which he is entitled. We believe it will bring about a higher standing in our trade and do away with supplemental bids and unfair prices.

(Signed) Benjamin P. Moulton, chairman; Edmund Walcott, J. Clyde Oswald, John E. Burke, Oliver Barr, H. M. Loth, Committee on Resolutions.

"The Danger of Modern Economic Policies."

Judge Alfred E. Owen, of New York, delivered a most valuable address with the above title. It was ordered printed and circulated in pamphlet form.

Report of the Committee on Resolutions.

The report of the Committee on Resolutions covered twenty-five pages. It urged all employing printers to use the Standard cost-finding system as well as the Standard apprenticeship indenture. It protested against the exportation of paper before the demands of the home market were met. The printing of street addresses on letter-heads was urged. The committee protested against the sale of geological maps by the Department of the Interior, at a forty per cent discount to merchants, as an unfair interference with the map-publishing business of the country.

At the New York convention in 1914 a resolution was adopted recommending the discontinuance of the practice of giving general publicity outside the national and local associations in the matter of average costs of production, and it was suggested to the committee that certain comparisons might properly be made without action contrary to the New York resolution. The committee, therefore, presented the New York resolution with the following addition thereto:

WHEREAS, It is believed that the further promulgation by general publicity outside our national and local associations in the matter of average costs of production is no longer to the best interests of our industry,

THEREFORE, BE IT RESOLVED, That we recommend the discontinuance of this practice in so far as relates to its circulation generally; and

BE IT FURTHER RESOLVED, That this resolution is not intended to restrict publicity with reference to a comparison of the number of firms reporting year by year, nor the volume of the business reported year by year, but is intended to confine the publicity of average production cost figures to our national and local associations.

Recommendations of the Cost Commission.

The Cost Commission's report contained twenty-six recommendations which were adopted by the convention. J. A. Morgan, the chairman, and the other members of the commission, were thanked for their labors. The report of the Committee on Apprentices, covering twenty pages, was approved, and the Finance Committee was ordered to give the School of Printing, at Indianapolis, its financial support. Subscriptions were urged for sufficient money to complete the series of text-books for apprentices. The work of the Graphic Arts Association was commended.

Convention Publicity.

The thanks of the convention were extended to THE INLAND PRINTER, *The American Printer*, *National Printer-Journalist* and *Ben Franklin Monthly* for their courteous

coöperation in the publicity given the convention, also to the American Type Founders Company for a complete list of the printing-houses throughout the United States. Active coöperation was urged upon members in their relations with the Legislative Committee and the Price-List Committee.

Color and Its Relation to Printing.

Arthur S. Allen gave the most illuminating talk of the convention, which he illustrated with charts and any number of exhibits of good and bad color printing. Ink, he



At the Convention.

At left, H. H. Cooke, with William Green, of New York. At right, John Clyde Oswald, editor, *The American Printer*, New York.

said, is one of the smallest items of expense on the average color job, and yet there is more trouble caused by the lack of knowledge in the use of it than any other item. Fussing with various color combinations by guesswork; trying to make ink lay on unsuitable stock; adding expense on expense without getting anywhere, are common occurrences in every plant.

He then demonstrated the Munsell color system, and by color-wheels showed how one can scientifically prove whether the correct combination of inks is being used in a job of color printing. Mr. Allen was given a rising vote of thanks by the convention for his valuable talk and demonstration.

The only woman delegate to the convention was Mrs. Clara J. Shepard, treasurer of The Henry O. Shepard Company, of Chicago.

AMERICAN PRINTING AND PUBLISHING INDUSTRY.

A review of the printing and publishing industry of the United States in the years 1914 and 1909 is given by the United States Bureau of the Census in its summary of the results of the 1914 study of that industry. The five-year period showed increases in number of establishments and in the value of products.

According to the classification adopted, the printing and publishing industry is made up of three branches, comprising: (1) Establishments whose chief business is

book and job printing, book printing and publishing, or book publishing only; (2) establishments whose sole or chief business is music printing, or music printing and publishing, or music publishing only; and (3) establishments which are engaged in the printing and publishing, or in the publishing only, of newspapers and periodicals, some of the first named doing jobwork also.

The number of establishments in this industry in 1914 aggregated 31,612, and the total value of their products amounted to \$810,508,111. These figures represent increases of 6.2 per cent and 22.3 per cent, respectively, as compared with those for 1909 — 29,757 establishments, with products valued at \$662,591,959.

Locations of Establishments According to States.

Of the 31,612 establishments in the entire industry reported for 1914, 4,159 were in New York; 2,538 in Illinois; 2,352 in Pennsylvania; 1,685 in Ohio; 1,457 in California; 1,293 in Missouri; 1,206 in Massachusetts; 1,182 in Texas; 1,067 in Michigan; 1,058 in Iowa; 965 in Minnesota; 901 in Indiana; 789 in Wisconsin; 763 in Kansas; 689 in Nebraska; 681 in New Jersey; 622 in Washington; 619 in Oklahoma; 466 in Colorado; 438 in Georgia; 426 in Tennessee; 401 in Kentucky; 384 in Virginia; 379 in South Dakota; 363 in Oregon; 351 in North Dakota; 340 in Connecticut; 333 in Maryland; 329 in North Carolina; 308 in Arkansas; 278 in Alabama; 277 in Louisiana; 239 in West Virginia; 238 in Montana; 235 in Florida; 219 in Mississippi; 197 in Maine; 173 in Idaho; 166 in South Carolina; 156 in Utah; 147 in Rhode Island; 141 in the District of Columbia; 133 in New Hampshire; 111 in Vermont; 107 in New Mexico; 81 in Wyoming; 74 in Arizona; 54 in Delaware; and 12 in Nevada.

The statistics of the industry for the two years follow:

	1909	1914
Number of establishments, total.....	29,757	31,612
Book and Job.....	10,708	12,115
Music.....	178	180
Newspapers and periodicals.....	18,871	19,317
VALUE OF PRODUCTS.		
Total.....	\$662,591,959	\$810,508,111
Publications:		
Newspapers and periodicals.....	337,596,288	419,531,172
Subscriptions and sales.....	135,063,043	163,577,090
Advertising.....	202,533,245	255,954,082
Newspapers.....	232,993,094	283,558,966
Subscriptions and sales.....	84,438,702	99,541,860
Advertising.....	148,554,392	184,047,106
Periodicals other than newspapers.....	104,603,194	135,942,206
Subscriptions and sales.....	50,624,341	64,035,230
Advertising.....	53,978,853	71,906,976
Ready prints (patent insides and outsides).....	2,293,077	1,965,215
Books and Pamphlets —		
Published or printed and published.....	62,930,394	68,266,697
Printed for publication by others.....	10,209,500	19,049,651
Sheet music and books of music —		
Published or printed and published.....	5,510,898	6,803,491
Printed for publication by others.....	1,000,866	822,585
Other products for sale and in execution of orders:		
Job printing.....	204,154,096	249,730,932
Machine composition for others.....	(a)	5,682,098
Bookbinding and blank books.....	18,810,392	15,097,109
Electrotyping, engraving, lithographing, etc.....	8,201,398	9,698,641
All other products.....	11,885,141	13,860,525

(a) Not reported.

THWARTED AMBITION.

"When I was a boy," said the gray-haired physician, who happened to be in a reminiscent mood, "I wanted to be a soldier; but my parents persuaded me to study medicine."

"Oh, well," rejoined the sympathetic druggist, "such is life. Many a man with wholesale aspirations has to content himself with a retail business." — *Tit-Bits*.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Friction Clutch Shoes Vibrate.

A Wisconsin operator writes: "Received your letter and find your advice remedied the trouble I had. I have another trouble. When the cams come to normal position, the cams and the clutch shoes and arm vibrate. This is the only position of the machine at which this occurs. I judge something is wrong with the clutch. Will thank you for any help."

Answer.—The trouble may be from the gummy condition of the clutch-shoe buffers, wear on the under side of stopping-pawl, or the adjusting-screw in the upper stop-lever may have worked loose. Examine each part referred to. If no sign of wear is present on the pawl, you may test the space between the forked lever and collar in the following manner: Shut off the power, draw out to middle position on the stopping and starting lever, back the cams until the stopping-pawl is raised off the stop-lever. Observe how much space exists between the forked lever and the collar. There should be about one-thirty-second of an inch. Adjust inwardly with the screw in the upper stop-lever where the space is in excess of one-thirty-second of an inch. Try machine after cleaning leather buffers with gasoline. If wear on the stopping-pawl is extensive, the foregoing adjustment will correct it. Keep clutch buffers free from oil or any sticky substance.

Slug Does Not Eject Properly.

A Washington operator submits a ten-point slug and writes as follows: "I thank you for the help which I received from your answer to my former queries. (1) I am still having ejector trouble. The 3-em blade at the top end of a 13-em group of blades is nicked a trifle, caused either from trying to get it into a 12-em mold, or else from striking the mold while there was too much play between the square block and cam-shoe surface. I don't think the blade is damaged enough to cause the slug to stick in the mold. This happens once in awhile only, and then only in the carbolite mold. I have not been bothered with slugs sticking in the steel mold. I found something else which may have a bearing on this: The machine has head-letter mouthpiece and three of the vents are in contact with the holes. Can this be remedied without changing mouthpiece? (2) Without any preliminary difficulty I recently had trouble when bringing different magazines into position. The bar which locks in grooves in the block on one side of the machine does not release when I desire to change. I tapped it lightly on the end with the handle of a hammer, and it was possible to release it enough to bring either of the three magazines into position when necessary, but it works hard now and sometimes slips instead of moving up or down as before. Is there some adjustment I can make? (3) How can I get the assembler chute rail springs on so they will not slip out at either top or bot-

tom and will not bulge where matrices leave belt to enter assembler? (4) When I desire to get some of the capitals I have to strike the keys several times. The first time I touch a key it merely moves the matrix; two or three touches usually bring it down. The spring holding down front end of keyboard cam was stretched and a piece of cardboard was put in the hole to make it tighter, but without effect. Verges appear to be all right. Twelve-point gives the most trouble—K, H, V and W; eight-point seldom gives trouble. Will thank you for whatever help you can render."

Answer.—(1) The appearance of each end of the slug indicates that both the right and left hand liners are damaged. The left liner should be replaced with a new one, unless the machinist-operator can remove the burs from the part that projects into the mold cell. If the three-em ejector blade is bruised or buckled, replace it with a new one. If you set considerable thirteen-em matter and nothing smaller, it would be advisable to procure the thirteen-em blade. The slug foot is too spongy to eject freely. Arrange governor to give a slightly lower temperature, or procure a new plunger, which will improve the solidity of the foot of the slug, if it is cleaned regularly. The position of the mouthpiece jets appear to be correct, judging from the only one visible on the slug you send. We do not understand the expression, "three of the vents are in contact with the holes." (2) The lost motion in the parts that operate the locating bars can be corrected by using the eccentric screw (I-1516) in the locating bars, instead of the screws at present in use. By adjusting with these screws, the blocks on the locating bars will withdraw from the grooves in the various stops when the crank handle is pushed back full distance. (3) The upper ends of the springs on the assembler chute rails may be attached into their slots, and when the lower ends are placed in position a drop of solder applied in the corner under the springs at lower end will hold them securely in position. (4) The failure of some of the capital matrices to drop when the key is depressed may be due to foul ears or to need of cleaning the magazine channels. Run out all matrices in that division of the magazine, remove the magazine and brush the channels free from dust. Clean the matrices and try the keys. If this treatment does not improve matters, remove the magazine and then take off the escapement. Press on the verge plungers of the offending characters and see if the verge spring returns the parts to normal. Remove the plungers, clean slots and polish the plunger bar and plungers with graphite. See that all verge springs are in position. Unless some obscure trouble exists, the foregoing should make the parts work freely. Examine the upper ends of the escapement levers and be sure that they are not worn and that these parts are all of uniform height.

Fins on Slug Due to Damaged Mold Cap.

An Indiana operator encloses slugs from a recessed mold and writes: "I enclose two slugs for your inspection. Note the fins on bottom. Our machine is a Model K, three and one-half years old. The fins appeared when the machine was but a few months old, if I am informed correctly. A linotype inspector said the operator had rounded the edges of mold by using emery-cloth, which the operator denied—and he is an honest fellow. I find that the side of the ejector next to keyboard is badly worn, showing plainly the mark of recess blocks in mold; also the brass strip in ejector guide-block is worn. The spring in lower part of guide-block is very strong. The mold is in right position. The ejector works very hard, and moves back and forth when mold disk is pulled back and forth. It works the same on all ejector blades. Back knife is sharp and set right; mold is clean; back mold-wiper is in place. After running a short time the fins on the slugs get worse. A girl has to scrape all of them with make-up rule, so you see it takes about one hour's time a day, at least. There are no obstructions to ejector in slideway, which is self-oiled. Also note face of slug, which is not as sharp as it should be for jobwork, especially on black-face. Just installed a new plunger. The spring is strong and the flame under mouthpiece is good; cross-vents and jets are all open. We have no pot-well brush (which I am going to order), but scrape it with a bent column-rule. Oxid or dirt accumulates so fast that I have to brush plunger two or three times a day. I bailed out metal, examined and cleaned well, put some graphite in it and filled up pot. Plunger appeared to work freely for a short time and then went back to its old tricks again. I think the boy gets the metal too hot when pouring. Am ordering a thermometer to test heat hereafter. Also have trouble regarding fire under machine on account of gas supply being very irregular. In winter we can barely run the machine, as the gas is so slow, and in summer the pressure is strong. Am trying to get the boss to get a better regulator. Do you think the metal has been damaged materially by excessive heat? Also tell the best plan to clean metal."

Answer.—The rounded-off edge of the mold cap may have been produced by other means besides emery. An operator should ordinarily daily clean off all adhering particles of metal from around the mold cell. This work will be made lighter if he will see that his back mold-wiper is kept in the best possible condition. Every day or so it should be removed and some blue ointment should be rubbed into the felt, and the metal should be scraped from the mold with a piece of sharp brass rule. The use of a steel make-up rule or other equally hard instrument should be avoided. One may round off the edges of a mold cap or base without emery. Your reference to the condition of the ejector blade gives a possible clue to another cause. It may be that the end of the ejector blade has occasionally struck the cap edge of mold, especially if a thicker one than 5½-point is used. This could have caused the rounding off of the mold cap, as shown by fins on the slugs. You should remove the mold slide and disk, and when it is out examine for the cause of the ejector slide working so hard. Try it with and without a blade, and also with and without a guide for the blade. Doubtless by elimination you will find the cause of the trouble. When you receive the new thermometer you may find that you have been operating the machine with excessive temperature. This alone would cause the unusual amount of oxid to accumulate on the plunger and in the well. Reduce the temperature until it is no higher than 550 degrees. To increase the

sharpness of the face of the slug, you might give more stress on pump plunger and also open the cross-vents with a pointed instrument. You need not deepen them by cutting—just keep them open. If the boy has been in the habit of using excessive temperature when melting the metal there is no doubt but it has suffered deterioration. You should send a small pig of metal to your metal-dealer for testing. In preparing the metal for the sample pig, melt all available metal at lowest fusing point. Stir thoroughly and skim off the dross. Stir again and dip ladle to bottom and pour off. A pig of this character will give a fair average.

Trouble with Trimming-Knives.

A Kansas operator writes: "Several weeks ago an expert was called for the purpose of looking over the machine. He cut the air vents in the mouthpiece deeper. We had been having trouble with the right and left hand trimming-knives slipping, or apparently slipping. As soon as this man left we began to have trouble right. The right and left hand trimming-knives were erratic. In a few days the back trimming-knives began to work hard right about the middle of the mold. Cleaning did no good, so we had to set it looser. Our slugs began to have a bur on the upper end. The liners did not seem to fit snugly in the mold, and seemed to have a slight opening on the side opposite the rib. In regard to the apparent slipping of the trimming-knives, it was suggested that probably the bushings and pins, by which the disk locked, had become worn, or were loose. When the expert deepened the air vents on the mouthpiece, he ran a file over the mouthpiece to smoothen it. It occurred to me that perhaps he had slightly changed the surface of the mouthpiece and this in turn had slightly warped the disk or mold. What do you suggest?"

Answer.—The cutting of the mouthpiece vents could scarcely have anything special to do with the slipping of the right and left hand knives. It might have caused a greater flow of waste metal to follow each cast, which might clog the back knife. We suggest the following treatment: (1) Remove mold and take out liners. With a sharp piece of brass rule, scrape off adhering metal wherever found on the mold. If it does not come off readily by scraping with the brass rule, put a small amount of blue ointment on the affected parts, liners, molds, etc., and allow it to remain on over night. This will tend to remedy the trouble. (2) Wipe off the mold and disk and apply the mold. Tighten the four front screws to a bearing, then tighten the screws in the rim of the disk very tightly. Finally tighten the four screws in front. (3) Remove the back knife and clean all metal from its supporting block and also from the screws. Oil the under side of the knife. Place it in position and set the bottom screws so that the cutting-edge of the knife stands about the thickness of a piece of paper away from the mold. Tighten the top screws of the knife. Set up a line of capitals and cast a slug. Observe the jets at the bottom of the slug; probably they are too long, and if so, turn up a trifle on each adjusting screw, without loosening the top screws, and then cast another slug. If you have a micrometer, set it for .918 inch, and then when the slug is cold insert one end and then the other, observing closely the fitting of the slug into the gage. By gradually adjusting the measuring you will soon bring the adjustment to proper place again. (4) In closing the vise, observe, when turning the screws, if the vise cap moves. It should not. If it does not move, so much the better. Cast a line of capitals and see if the smooth side of the slug near the face presents an overhang,

or if the left knife digs into the face. Neither condition should be present. The slight overhang that appears when the slug is cast should be removed by the left knife, while at the same time the right knife should trim the ribs so the slugs will measure standard. After each change of the adjusting screws you must be certain that the knife-banking screws are made tight. There is another point for you to observe: When the disk advances on the locking studs to eject the slug there should not be another movement of the disk forward when the ejector strikes the slug. Watch closely for this latter movement. The foregoing is more or less general, as you did not state the model machine you are using. The filing smooth of the pot mouth-

Written for THE INLAND PRINTER.

THE COAST ARTILLERY SCHOOL PRESS.

BY OUR REPRESENTATIVE.



T the present time, with a large portion of the world wrapped in the shrouds of war, all eyes are turned toward the armies and the navies, the protectors of the nations. It is a significant fact that among those who stand ready to sacrifice their lives for the protection of their country, and to uphold the honor of their flag, will be found printers in great numbers, whereas the various penal institutions of the country are unable to secure a sufficient



The Personnel of the Printing-Plant of the Coast Artillery School Press, Fortress Monroe, Virginia.

Front row, left to right: Sergt.-Maj., Sr. Gr., A. M. Crawford, bindery foreman; Sergt. W. J. Williams, bookbinder; Sergt. R. F. Trimmer, monotype operator; Mechanic G. W. Mitchell, bookbinder; Sergt. H. D. Hines, bookbinder. Back row, left to right: Sergt.-Maj., Sr. Gr., A. J. Johnson, foreman; Sergt. F. Povelite, pressman; Private C. S. Hogan, feeder.

piece was necessary after the deepening of the vents. It may be possible the filing was insufficient and, as a result, the lock-up is not close enough.

WHAT IS A LINO. OPERATOR?

The London *Globe* reports that at the Aldershot tribunal, where the reasons for exemption from military service are considered, Mr. Robertson, the chairman, inquired, "What is a linotype operator?"

Mr. Solomon, a member of the tribunal and a camp furnisher, more familiar with floor coverings than with Mergenthaler's great invention, answered, with confidence, "One who lays lino on the floor."

MODULATION.

The art of display is to use type so that it will speak to the eye with the same effectiveness with which the modulated voice speaks to the ear.

number of printer inmates to produce even a small-sized publication, but must have the work done outside.

Reports from various parts of Europe show that a large number of the regiments at war have their own newspapers, the work on which is done by printers who have enlisted. Among our soldiers now on the Mexican border will be found a number of printers, and at least one of the regiments there has found it possible to publish several issues of a newspaper for the boys to send to the folks back home.

On many of our battleships, also, will be found all of the necessary equipment for getting out a publication of some kind or other—and the majority of these publications are a credit to those doing the work.

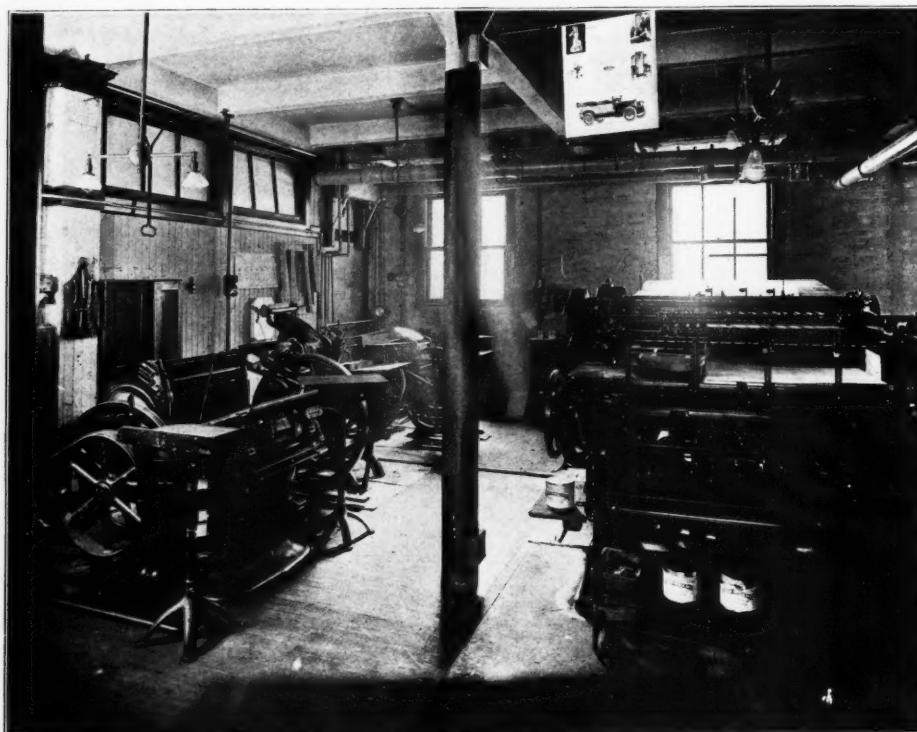
We have recently been favored with a copy of the *Journal of the United States Artillery*, published at the Coast Artillery School Press, Fortress Monroe, Virginia, and it is by no means an exaggeration when we state that no better specimen of magazine work could be desired. We

were led to secure further details regarding the work of the Press, and are indebted to Sergt. F. Povelite, pressman, for the following sketch and also the photographs reproduced here and on other pages of this issue, which we feel certain will prove of interest to our many readers.

The artillery school for instruction was originally organized in 1824, reorganized in 1858, 1868 and 1900; Indian Wars, the Civil War and the Spanish-American War causing its temporary suspensions. The printing-

separate, although coexistent. The personnel of the school consists of the commandant, the directors, the secretary, the librarian and the instructors. The secretary, Capt. C. M. Seaman, is also the commanding officer of the Coast Artillery School Detachment, consisting of seventy-four men of various grades.

The printing-plant became known as the Coast Artillery School Press in 1907. The personnel consists of four bookbinders, three compositors, a monotype operator, a press-



Pressroom of the Coast Artillery School Press, Fortress Monroe, Virginia.

plant probably came into existence at the time of its third reorganization, in 1868. All of the school publications were printed on a Colt's Armory and a Gordon press until about 1892, and as the gradual increase of the student officers and enlisted men necessitated an increase in the plant, a pony Cottrell was installed. Still further increases brought a monotype keyboard and caster in 1907, and in 1912 the cylinder press was replaced by a 36 by 48 inch Whitlock Premier. In the bindery a power cutter, folder and sewing-machine were installed.

All of the school publications, pamphlets, artillery notes, etc., which are edited by the Artillery Board are published here, and incidentally the post orders. In connection with these the *Journal of the United States Artillery and Gunner's Instructions*, edited by Lieut.-Col. H. D. Todd, ably assisted by Master Gunner C. L. Kishler, are published here.

In 1909 the school moved into its new buildings, and by an Act of Congress the Coast Artillery School Detachment was organized July 1, 1909, to perform the duties in connection with the school, which had prior to that time been performed by men detailed from the coast artillery at large. The commandant of the school is also the commanding officer of the post, the two functions being entirely

man and a feeder. Most of the men learned their respective trades in civilian life and have become quite proficient in their lines.

WISCONSIN PUBLISHERS INSTALL COST SYSTEMS.

The University of Wisconsin Press *Bulletin* announced that twenty-two cost systems have been installed by Robert G. Lee, of the Service to Publishers and Printers of the University of Wisconsin Extension Division, since the service was installed last December. In the same issue of the *Bulletin* Prof. Willard G. Bleyer, head of the Department of Journalism, speaks for constructive journalism, saying in part: "Constructive journalism is not satisfied to present merely what readers are naturally interested in; it aims to give news that is significant to them from the point of view of their personal affairs as well as from that of the welfare of the community. It undertakes to create interest in significant news that of itself may not interest a considerable number of readers."

The University of Wisconsin is pursuing the proper course in training newspaper men, furnishing instruction in efficient business administration on the one hand and holding up the proper ideals of editorial service on the other.

Written for THE INLAND PRINTER.

HUMANIZING COMMERCIALISM—THE PRINTERS' SUPPLYMEN'S CLUB OF CHICAGO.

BY A. H. M.

ALL things being equal, financial prosperity can be won by any person of ordinary intelligence through industry, thrift and prudence. Life, however, has little flavor, if all its forces are devoted to mere accumulating. It is true that the excitement of pitting one's wits against other wits gives the work of accumulating the fascination of a game, but when the winnings are counted, the eternal "Why?" receives no answer.

Business, commercialism, may be regarded in two ways: First, as a war in which the fittest survive; or, second, as the service men do each other. The old order—the conception that business is war—still holds largely among us, but there is a great leavening influence at work in the conception that business is the service men do each other, and this is the humanizing spirit which will make a garden of the waste places.

This generalizing may be reduced to the specific instance offered by the Printers' Supplymen's Club of Chicago. This club grew out of the social, skylarking organization of "Picas." "All work and no play makes Jack a dull boy" was paraphrased by the members of "Pica" into "All play and no work makes Jack a dam fool."

The Printers' Supplymen's Club of Chicago was organized January 8, 1915, and has a large and growing membership made up of representatives of all the interests that cater to the printing trades.

The club meets once a month in the evening at dinner. There are entertainments provided, music, etc., and a definite and set purpose for the meeting is provided over and above the usual routine by having a speaker or a lecturer engaged to edify or instruct. Discussion follows, and no one leaves these meetings without taking away something he did not know before.

For instance, at the meeting in February, 1915, E. F. Lapham addressed the club on the "Science of Salesmanship," followed by Prof. J. H. Atkins on the "Psychology of Success." In March an instructive address was delivered by Louis Flader, Commissioner of the Employing Photoengravers' Association, and by George Benedict on "The Stars." Mr. Benedict is a man who has made a success of his vocation largely out of his ability to develop avocations, and one of these avocations is the study of astronomy and mathematics. If you have a problem in cost-accounting it becomes simple and lucid under Mr. Benedict's dissection.

In April the president, H. L. Everest, was moved out of the chair to make an address on "The Human Element." His conceptions as then enunciated show the reason why he has made a success of the Supplymen's Club.

In May P. W. Thomas addressed the club on the chemicals which are used in manufacturing printing-inks. The war and its restrictions on the importation of the necessary chemicals; the possibilities of America being able to supply its own raw and manufactured products, were discussed in an informing and interesting way. J. W. Hastie followed in a talk on "Organization." Mr. Hastie has had a lifelong experience in organization work, and, speaking from practical experience, his talk was both illuminating and convincing.

In June the meeting was addressed by the "Grand Old Man," B. B. Herbert, editor of *The National Printer Journal*.

nalist, in a characteristic way full of wholesome suggestion and good feeling.

These instances are sufficient to show the tendencies of the times commercially. The personalities of the men who are engaged in furthering these tendencies are ripening and growing. It must be a source of gratification to those who employ them or who are employed by them that these men have this vision and are making it a practical and a working force. Who are these men and what are they like? We present a few of them envisaged in these pages. We should have presented all of them, but the others were out of range of the camera.



C. F. ANDERSON.

C. F. Anderson, C. F. Anderson & Co., designers and manufacturers of folding-machines and bookbinding machinery, 710 South Clark street, Chicago, Illinois. Mr. Anderson has been interested in the folding-machine industry since 1888, and established the C. F. Anderson Company in 1896.



IVAN G. ANDERSON.

Ivan G. Anderson, salesman, with C. F. Anderson & Co., designers and manufacturers of folding-machines and bookbinding machinery, 710 South Clark street, Chicago, Illinois.



CHARLES AUGUST.

Charles August, assistant manager for Sinclair & Valentine Company, printing and lithographing inks and varnishes, for the past thirteen years. Salesman for nineteen years. 718 South Clark street, Chicago.



FRANK V. BARHYDT.

Frank V. Barhydt, special machinery representative, American Type Founders Company, 210-212 West Monroe street, Chicago, Illinois. Mr. Barhydt has had an experience covering fifteen years in the printing-machinery industry.



DANIEL J. CASEY.

Daniel J. Casey, salesman, Miller Saw-Trimmer Company, 550 South Clark street, Chicago, Illinois. Was for six years connected with automatic press-feeding interests and for five years with the Automatic Press Feeder Company.



CHARLES H. COLLINS.

Charles H. Collins, independent commission salesman of bookbinding machinery and appliances, 605 South Clark street, Chicago, Illinois. Mr. Collins has been selling bookbinding machinery for twenty-five years. He was superintendent of the largest job bindery in the East, in Boston, Massachusetts, before taking up selling.

THE INLAND PRINTER



W. S. BUTLER.

W. S. Butler, president, Butler Electrotype Foundry, 610 Federal street, Chicago, Illinois. Mr. Butler started his foundry in 1909 on La Salle and Ohio streets in a small way, and has developed his business to enroll thirty-five producers.



GEORGE H. BENEDICT.

George H. Benedict, treasurer, Globe Engraving & Electrotype Company, 711 South Dearborn street, Chicago, Illinois. "Geo. H. Benedict, engraver, since 1875."



GEORGE E. CRANE.

George E. Crane, president and manager of the Chicago Roller Company, manufacturer of printers' rollers, 554 West Harrison street, Chicago, and 1297 East Sixth street, Cleveland, Ohio.



JOHN DAHLY.

John Dahly, president and treasurer of Rayfield-Dahly Company, manufacturer of bookbinding machinery under Mr. Dahly's patents, 722 South Clark street, Chicago. Mr. Dahly has an experience of twenty-five years in his line of achievement.



C. P. EVANS.

C. P. Evans, Chicago representative of the Miller Saw-Trimmer Company, 550 South Clark street, Chicago, for the past seven years. Mr. Evans has been connected with the sales work of printing-machinery manufacturers since 1898.



F. C. DAMM.

F. C. Damm, president, F. C. Damm Company, manufacturer of composing-room machinery, and dealer in rebuilt linotype machines, 701-703 South La Salle street, Chicago, Illinois. For the past five years Mr. Damm has been head of the company bearing his name, and for fifteen years previously was connected with the linotype business.



SCOTT M. EAGON.

Scott M. Eagon, traveling salesman for the Keystone Type Foundry. Mr. Eagon was for six years manager of the Chicago branch of the Printing Machinery Company, of Cincinnati, Ohio; was manager of the Detroit branch of the Keystone Type Foundry, and for five years previously salesman for that organization. He started in the supply business in 1890.



CHARLES J. KANERA.

Charles J. Kanera, salesman, Latham Automatic Registering Company, self-registering printing-plates, press beds, beveling-machines and appliances, 306 South Clark street, Chicago. Mr. Kanera has had twenty-three years' experience as a pressman. Eleven years of that time he had charge of large pressrooms.



H. L. EVEREST.

H. L. Everest, Chicago representative, Harris Automatic Press Company, of Niles, Ohio, manufacturer of automatic printing and offset presses, 343 South Dearborn street, Chicago. Mr. Everest is a practical printer, was manager of the printing department of the Mahin Advertising Agency, newspaper editor and proprietor, salesman, business adviser, etc.



SAM G. GREENFIELD.

Sam G. Greenfield, salesman, Miller Saw-Trimmer Company, 550 South Clark street, Chicago, Illinois. Mr. Greenfield was manager of the Milwaukee Printers Supply House for six years. Previously he was salesman for the American Type Founders Company in New York city. Has been in the printing business from the age of eleven.



B. B. HERBERT.

B. B. Herbert, editor, *The National Printer Journalist*, 4614-20 Ravenswood avenue, Chicago. Mr. Herbert was the founder of the National Editorial Association, organized at New Orleans in 1885, and was for many years its president. Has been actively connected with journalistic work since 1873.



CLIFTON R. HUNN.

Clifton R. Hunn, manager, Chicago branch, Chas. Eneu Johnson & Co., printing and lithographing inks and varnishes, 418 South Market street, Chicago. Previous to his present appointment six years ago, Mr. Hunn was a traveling salesman for twenty years in the eastern and middle western States.



FRED E. WOLFF.

Fred E. Wolff, Fred E. Wolff & Co., printing-inks, 607 South Dearborn street, Chicago, Illinois. Practical printer and pressman. Printing and roller salesman for a number of years. Editor and proprietor of *The Drop of Ink*, used as a medium for organizing the first Ben Franklin Club in the world. *The Drop of Ink* is now *The Ben Franklin Monthly*. Instructor in printing at the Glenwood Manual Training School for Boys, and editor of the school monthly. Mayor of Glenwood for three successive terms, and is secretary-treasurer of the Chicago Printing Ink and Roller Men's Credit Association.



CHARLES G. MATHEWS.

Charles G. Mathews, salesman for the Chicago Roller Company, manufacturer of printers' rollers, 626 Federal street, Chicago, Illinois. Mr. Mathews has been in his present connection for the past seven years. He is a practical pressman and was superintendent of pressrooms before entering the sales field.



CHARLES P. SOULÉ.

A. T. Patterson, manager, printers' supplies and machinery departments, Grand Rapids Electotype Company, 232-240 Lyon street, Grand Rapids, Michigan, in which concern he acquired an interest in May, 1916. Mr. Patterson was a salesman for the American Type Founders Company from 1898 to 1909, and was for three and one-half years western manager of the Autopress Company. Previously he conducted his own printing-plant in Michigan. Practical printer, working in Knight & Leonard's and other plants in Chicago since 1887.



A. T. PATTERSON.



A. S. L. PEASLEE.

of electrical apparatus, Mr. Peaslee has made a special study of the use of electric motors in the printing industry.

Clyde L. Skinner, salesman, George H. Morrill Company, printing and lithographic inks and varnishes, 157 West Harrison street, Chicago, Illinois. Mr. Skinner was for three years with the Autopress Company, two years as an erector and one year as a salesman. He was for ten years in a pressroom from feeder to superintendent, and worked as a pressman from 'Frisco to New York. Delegate to six conventions of the I. P. P. & A. U., and was state organizer for that body.



CLYDE L. SKINNER.



ERNST W. WIESE.

Ernst W. Wiese, western manager of the E. C. Fuller Company, printers' and bookbinders' machinery and supplies, and vice-president of The Fuller Manufacturing Company, Fisher building, 345 South Dearborn street, Chicago, Illinois. Mr. Wiese has been connected with his company for twenty-five years, entering the employ of the concern then known as Montague & Fuller in 1902, as a stenographer and bookkeeper, developing into erecting machines and later into the sales department. Is a director and stockholder in both companies.

Dana T. McIver, wholesale paper-dealer. For fifteen years connected with the paper-trade. 327 South La Salle street, Chicago.



HERMAN P. STOLP.

James H. Sweeney, western manager, Lanston Monotype Machine Company, 106 West Harrison street, Chicago, Illinois. Mr. Sweeney has been connected with the company for the past seven years.



CHARLES N. STEVENS.

Charles N. Stevens, manager, Chicago branch of The Seybold Machine Company, of Dayton, Ohio, manufacturer of printers' and bookbinders' machinery, 112 West Harrison street, Chicago, Illinois. Mr. Stevens has been head of this branch for the past seventeen years.



CHARLES P. SOULÉ.

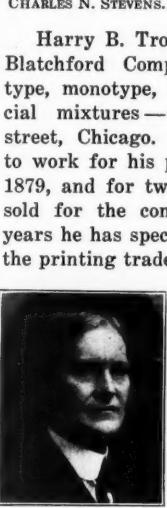
Herman P. Stolp, exclusive western sales agent, Brown Folding Machine Company, 1401 Fisher building, Chicago, Illinois.



JAMES H. SWEENEY.



HARRY B. TROUP.



JOHN H. TAYLOR.

John H. Taylor, manager, Chicago branch of the Keystone Type Foundry, 1108 South Wabash avenue, Chicago, Illinois. Mr. Taylor was manager of the Detroit branch of his company for eight years and manager of the San Francisco branch for two years. Previous to his positions as manager, Mr. Taylor traveled for his company for several years as a salesman. He is a practical printer and holds an honorary withdrawal card from Grand Rapids Typographical Union, Michigan.

EDITORS OF "RED WING REPUBLICAN."

BY R. H. F.



WRITING in the *Minneapolis Evening Tribune*, under the title of "Visitin' 'Round in Minnesota," Caryl B. Storrs calls attention to the various past editors of the *Red Wing Republican* who have played important parts in shaping the destinies of the State and the nation. "There is a remarkable gallery of pictures in Red Wing which every boy and girl in Minnesota ought to see; and their fathers and mothers ought to go with them," writes Mr. Storrs.

"These pictures are portraits of strong, virile, brave and useful men, and they hang, not in an art gallery, a public library or any public building, but in the managing editor's office of the *Red Wing Republican*. These men were all at one time editors-in-chief of the *Republican*, and that such a group of figures, so valuable in the past to the State of Minnesota, should be grouped in common association in one newspaper office is a heritage of which the *Red Wing Republican* may well be proud.

Jens K. Grondahl, the present editor and manager of the *Republican*, is proud of them, and rightly to see the collection you should have him there to tell you about them, as I did; for he has their characters, deeds and histories at his tongue's end and will gladly stop an editorial article in full flight at any time to relate their stories."

Among the pictures is one of Lucius F. Hubbard, showing him as he looked in 1857, when as a young man of twenty-one years he founded the *Republican* and became its first editor. The *Republican*, it must be said in passing, has been published under the same name for fifty-nine years. Another picture shows Mr. Lucius as he appeared shortly before his death. Many and varied were the achievements that marked the lifetime of Mr. Lucius. He served with distinction throughout the Civil War, was wounded at Corinth and at Nashville, was brevetted brigadier-general for conspicuous bravery, and was mentioned in his commanding officers' dispatches most highly. At the close of the war he engaged in various enterprises, was elected Governor of the State, and was one of the builders of the old Duluth, Red Wing & Southern Railroad, now a part of the Great Western.

On another wall is the picture of Gen. S. L. Jennison, who, as Mr. Grondahl states, was one of the most accomplished men early Minnesota saw. He was a Harvard graduate and instructor, and had a degree in law. He read all the modern European languages as well as Latin and Greek. As a Shakespearean scholar he had few equals. He was a fine violinist and one of the best platform men in the State. His chief hobbies were floriculture, fruit-raising and general agriculture.

He was private secretary to Governor Ramsey when the Civil War broke out and wrote the first dispatch to Washington, announcing the mustering in of the First Minnesota regiment, which became famous at Gettysburg. He fought against the Indians in the Northwest and was the hero of the battle of Big Mound, South Dakota. He commanded the Tenth Minnesota at Tupelo, and at the battle of Nashville, where he was severely wounded and of which the official report said: "Especially did Lieutenant-Colonel Jennison display a high order of those qualities requisite in an officer who wins battles over a brave and stubborn foe." After the war he was secretary of state to Minnesota and was secretary to Governor Hubbard. He devoted his energies to the *Republican* for a quarter of a century,

from 1869 to 1894. He was one of the most brilliant editorial writers the State has ever known, and his salary, when he first took up his work on the paper, was the fabulous one of \$12 a week.

Col. William Colvill, whose picture also appears in the collection, led the First Minnesota in its famous charge at Gettysburg, after which 215 of the 262 men who made the charge lay dead or wounded on the field, Colonel Colvill himself being among the latter. General Hancock, who ordered the charge, wrote of it: "There is no more gallant deed recorded in all history."

Colonel Colvill was a lawyer, a writer on geology and a deep student of science and literature. In 1865 he was attorney-general of Minnesota and held many other positions of trust and honor. There is a statue of him in the rotunda of the state capitol at St. Paul.

Of the four war editors of the *Republican*, only one is still living. This is Capt. Charles L. Davis, of Company D, Tenth Minnesota, and a true and gallant soldier. He is living in St. Paul. His picture also may be seen adorning the walls of the office.

But the *Republican* also boasts of editors who have rendered distinguished services exclusively in the paths of peace. One of these is Col. B. B. Herbert, now publisher of the *National Printer-Journalist*, who gave many of his best years to upbuilding the *Republican* and the community in which it is published. It was Colonel Herbert who, in 1885, called the editors of the country together and organized the National Editorial Association. In 1908, when the organization visited Minnesota, the members went to Red Wing and dedicated the *Republican's* new building in commemoration of this fact. Mr. Herbert was the first president of the association, and continues to be its "father" even to this day, never having missed a national convention. There has been talk of placing a bronze tablet in his honor on the *Republican* building, which will probably be done next year, when the association will again be the guest of Minnesota.

Still another of the pictures is that of Tams Bixby, for many years the most commanding figure in Minnesota politics as chairman of the Republican State Central Committee and as private secretary to Governor Nelson and Governor Clough. Mr. Bixby was the executive head of the Dawes' Indian Commission to the Five Civilized Tribes and later succeeded personally to the duties of the commission, apportioning nearly \$300,000,000 worth of property among these Indians and administering their complex affairs until so nearly completed that they could be taken over by the Department of the Interior. This was an important work during the McKinley and Roosevelt administrations, and it was at President Roosevelt's personal request that Mr. Bixby assumed full charge of the tremendous and exceedingly difficult task. Mr. Bixby now publishes *The Daily Phoenix* at Muskogee, Oklahoma.

Surely such a list of past editors should prove a great incentive to not only the present editor, but to the entire staff of the paper.

"I don't see your picture among them, Mr. Grondahl," said Mr. Storrs.

"Quit your kidding," he replied, "or I'll take back my invitation to lunch. My phiz may adorn this wall some day, after I am where I won't have to look at it, but I hope they'll stick it in a dark corner. But even if I never rank with my predecessors in prominence and service to the State, I am trying to keep the *Republican* so they would not be ashamed of it if they could see it, and would still be willing to leave their inspiring portraits hanging on my office wall."



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

False Economy in the Front Office.

At a recent gathering of newspaper men, when the discussion had become informal and telling points were being made thick and fast, it came out in an incidental kind of a way that one publisher has a weekly salary expense of \$46 in the "back office" and over \$40 in the "front office" over and above what the publisher charged as his own weekly stipend. He made the confession half laughingly and half apologetically, and yet he said he could not do the work in the front office with less help, and it was noteworthy that he was one of the most successful of the publishers in attendance. When asked what he did himself when he had all that assistance in the front office, he maintained that he found plenty to do, and undoubtedly he did.

A couple of good men in the back office with modern equipment set up and printed the twelve to sixteen page paper and turned out a fair run of jobwork also. In the front office there was a reporter, an advertising man, a stenographer and the publisher himself. Excellent service was given to the patrons of the paper in the manner in which both the news and the advertising was handled, and the efficiency of the back office was wonderfully increased not only by the modern equipment, but also by the front-office system, which ironed out all the little causes of delay before the work went into the back office at all. The publisher "ran the business" and sold the product of his plant at a most satisfactory price.

But the especial moral of this story lies in the realization that the front office is a "productive unit" as well as the several departments of the back office. The reporter who writes the news was producing a commodity just as much as the pressman or compositor, and the advertising man who solicited, prepared and sold advertisements, was producing a commodity just as much as the man who was turning out slugs on the machine. The practice has been to regard these front-office men as added burdens to the "overhead expense," that incubus which must be carried by the printers and pressmen of the back office, but the fact is that a newspaper, whatever its size, needs skilled workmen in the front office just as much as it needs skilled printers, quite apart from and in addition to the general management of the business which is also carried on in the front office. So many country newspaper men come into the business through first learning the printers' trade and later acquiring a newspaper, that they look upon the front-office work as just a necessary evil in the real work of producing a newspaper, which to their notion is produced in the back office and not in the editorial rooms.

Full many a stroke of good newspaper enterprise has been partially planned but never delivered because the newspaper was short of men in the front office, and the

hours were already too crowded for those working there. Trade papers and addresses at editorial associations furnish the publisher with ideas galore on how more subscribers may be obtained and advertising patronage may be increased, but all of these plans require the expenditure of time for their execution, and time is the last thing that the country publisher has. If the back office wants more assistance, all the foreman has to do is to say that he needs it and he gets it, but any number of business-producing suggestions can pile up in the front office without any thought being given to relieving the congestion. The reason for this is that we apparently begrudge the time and money that is spent in doing the front-office work, and do not take the time to think it over and realize that unconsciously we regard the front office as just a source of expense anyway.

Take the one item of service to advertisers. Time and again we have all heard successful publishers state that the way to build up advertising patronage is to get out among the advertisers and prepare copy for them, and time and again we have heard many other publishers say, "Yes, but we can't get time." We never heard a publisher complaining that he can't get time to set the advertisements, and yet the soliciting and the preparation of the copy for the advertisements are just as much a part of the service as the setting up and the printing.

We don't write the advertisements because it will take time, we don't solicit more subscribers because it will take time, we don't write certain feature stories because we haven't the time to collect the data, and this lack of time, being interpreted, means that the newspaper organization is weak in the editorial and business departments, has not enough persons to do the work that there is to be done because we have labored along under the mistaken notion that practically all the expense should be confined to hiring printers, and a successful publisher in a gathering of newspaper men almost has to apologize when he confesses that he is spending more money to get the editorial and advertising service done than he is to get the mechanical work done.

Advertisers Are Made.

E. T. Meredith, of Des Moines, Iowa, the publisher of *Successful Farming*, said in the course of a recent address:

"We publishers must breed and raise our own advertisers. This year's crop must serve to produce next year's business. The legitimate advertiser must make a profit out of our columns this year so that he will stay in next year and bring others with him."

"Dealers who sell to farmers must develop their own customers through their own service and the educating influence of country papers and farm papers. This sea-

son's satisfied patrons must serve to produce next season's increase. The farmer must get a service from small-town dealers that he can get nowhere else, and he must be able to know that this service is available.

"Without taking a cent from other advertising media, the country newspapers and the farm papers of this country can add hundreds of thousands of dollars to their advertising income and contribute greatly to the prosperity of the dealers who sell to farmers, if we will all work for closer coöperation in serving the farmers and if we will all work together in the development of better advertising methods on the part of the farm paper, the country-town paper and the dealer who sells to farmers."

Mr. Meredith's theme was "Building Trade with Farmers," and he urges closer coöperation between the dealer who sells to farmers, the country publishers and the publishers of farm papers. The whole address is replete with suggestions, but we print these paragraphs in this connection to show how so successful a publisher as Mr. Meredith regards the field of the country publisher. Hitherto the country publisher has only scratched his field. While the magazines, the farm papers and the dailies have been breeding and raising advertisers, the country publisher has done very little creative work in the advertising field, and he can not expect to do it or be expected to do it unless he jars himself loose from the time-honored tradition that one man in the front office should be editor, bookkeeper, business manager, reporter and subscription and advertising solicitor. From the country publisher whose mind is cluttered up with such a multiplicity of duties, Mr. Meredith's words will get no response, and the same is true of the thousand and one other suggestions that are being constantly offered from various sources. The publisher needs to have time to really consider the problems of his business, and to this end plenty of front-office help is just as important as back-office help, and then he can cultivate more deeply the promising field of the country newspaper.

Equalizing the Load.

In these days of high cost of production of newspapers it is well to watch carefully the advertising load, and keep it as uniform as possible. The common practice when advertising drops off is to fill the space with reading-matter or plate, but if this be done a certain amount of available advertising space is practically thrown away.

Since we have reading-matter "fillers," why not also have advertising "fillers"? A half-page or page of small card advertisements built around a town-booming article, or even a directory of home industries, makes a good space-filler. The advertisements can readily be sold on the understanding that they are to be run once or twice a month at the publisher's option, and thus the advertising load can be considerably equalized.

Advertisers on Separate List.

It is so easy to neglect to put a foreign advertiser on the list, and so very easy to leave his name there after his contract has expired, that it is well to arrange all advertisers in a separate list where attention is easily directed to them and names taken off promptly when they should be.

Not Hiding His Light.

It may be an open question as to whether or not cigarette advertising should be on the proscribed list for country papers that are particular about what appears in the advertising columns, but I really believe that by turning down the contract for a popular cigarette and then getting his readers to write the pros and cons of the question, a

certain western publisher realized more by refusing the contract than his brethren did by accepting it. Certain it is that for about six weeks almost every one who could write, or thought he could, came to bat on the question of whether or not a properly conducted country newspaper should accept cigarette advertising, and the particular community where this newspaper circulates must have been thoroughly impressed that this editor and his paper were the right sort.

Has Maintained His Rate.

A. J. Brodhecker, of The Brownstown (Ind.) *Banner*, sends us his rate-card which, he says, has "helped considerably in establishing a rate and keeping to it."

The card itself is good. It is a four-page leaflet; the first page shows a map of Jackson County, with Browns-town evidently the distribution center, for "all Jackson County roads lead to Brownstown"; the third and fourth pages give information concerning the *Banner*, Jackson County and Brownstown; the second page gives the rate, which is the only disappointing feature about the rate-card. With a circulation of 2,200, and a newspaper holding a commanding position in its field, and such an excellent field, I expected a rate of 25 cents an inch, or at least 20 cents, with 5 to 10 cents extra for composition; but instead find a rate of 12½ cents for plate and 15 cents for advertisements requiring composition.

Brother Brodhecker should raise that rate and he would soon have to run extra pages to accommodate the increased advertising.

Another good point about the card itself—the words "Fifteen per cent discount to regular advertising agencies" are printed across the bottom of the card in such a way that the line can be cut off if desired.

I have also received the rate-card of the Lebanon (Pa.) *News*, daily and semiweekly, same rate. Open space is 25 cents for one day or 20 cents for longer time; contract space is 20 cents for first insertion and 15 cents for subsequent insertions of the same advertisements. Here, again, I have no criticism of the card, which sets forth some valuable information regarding the *News* and its field, but the rate is too low. The daily has a circulation of 6,718, and in the field which it occupies is entitled to double the rate which it is realizing.

Advance Rates Now.

The writer does not know whether or not there is a paper trust, and if there be one, whether or not it will be dissolved; and if it be dissolved, does not know whether print-paper will then go up or down—but he does know that since his contract expired, he is paying more than twice as much for print-paper as he did a year ago, and that many other elements of cost in the production of a newspaper have materially increased.

Without entering the controversy as to the justness of the increased charges which the newspaper must stand, many publishers have met the situation by increasing subscription and advertising rates, and the writer believes that this is the wisest course to pursue. Any number of \$1 papers have raised to \$1.50, and some \$1.50 papers have raised to \$1.75 and even \$2. Any number of papers also are announcing various advances in advertising rates.

Prices may return to the old level sometime, for all we know, but be the causes what they may, there is no immediate prospect of any lower prices, and it is more than likely that we are moving to a new price level and the publisher who lags behind now will be fortunate not to find himself in greater difficulties later.

In other words, the writer believes that a higher level of prices is inevitable, and that the time to make the necessary raise in subscriptions and advertising rates is right now at a time when every one can understand the justness of the raise.

A Most Promising Field for Young Men.

A friend in Michigan writes to know "if there is any demand for a man who understands costs in the country newspaper field."

There certainly is. The "woods are full" of country publishers who have attained a measure of success without the compass of a cost system to guide them, who realize their present need of more accurate knowledge of their publishing costs, but who hesitate to undertake the supposed burden of installing a cost system in their own shops in addition to their present duties of running the commercial club, the school board, the county fair, the legislature, and the various other responsibilities that fall to the lot of the country editor. These men would be happy indeed to obtain, as foremen, men who have a knowledge of costs and will undertake to install a cost system and give the publisher the insight into his own business that he wants.

I know of no better way for a young man to absolutely assure his success and continued advancement in the printing business than to equip himself with a knowledge of costs and then undertake to look after this important element in a successful business for some publisher who recognizes the need but whose attention is otherwise engrossed.



When a Feller Needs a Friend.
Cartoon by Briggs, in the *New York Tribune*.

A FACT AS TO EDITORS.

If you see an editor who pleases everybody, there will be a glass plate over his face and he will not be standing up.
— *The Times, Thomasville, Georgia.*

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Anoka Union, Anoka, Minnesota.— You are a little too extravagant in the use of ink, which caused it to spread on the soft stock after printing, and as it does not dry quickly it makes the papers "smudgy" and dirty after being wrapped. You do not see this to the same degree as those who receive the paper, and especially if the papers are folded and mailed soon after being printed, as is the usual case. Advertisements are, for the most part, well handled, but we would suggest that you discard the heavy wave-rule border sometimes used, for it is not pleasing.

The Daily Independent, Harrisonburg, Virginia.— Very good press-work is to us the most pleasing feature of your paper. We do not admire the decorative borders used, some of which are spotty and distracting, while others, particularly the leaf borders used on the larger advertisements, are so weak in tone that they strike a discordant note with the rather bold display type used therewith. Plain rules are in all ways preferable as borders for newspaper advertisements. The lines of type in some of the advertisements are crowded too closely for best appearances, due sometimes to the use of larger type than necessary and to unintelligent spacing and distribution of white space.

The North Shore Leader, Chicago, Illinois.— As a whole, your paper is an exceptionally good one. We do not admire the large headings at the bottom of your first page. Two lines of bold thirty-six-point head-letter as the first deck of a two-deck heading make too abrupt an introduction to the story. If you used this large size of head-letter for the top heads only, and used eighteen-point of the same style for the headings in the lower part of the page, the effect would be more pleasing and the stories could then be given more nearly the prominence deserved by their importance. Some of the advertisements are not well set, not so much as to display as to the distribution of white space. Take, for example, your own advertisement at the bottom of page six, issue of July 7. The only full line is at the bottom, crowding that portion, whereas the upper lines are short, leaving large gaps of white space there which are not balanced by a like amount elsewhere. Because of the short length of the lines at the top of the church advertisement on that same page, they should be lowered so that the effect of crowding so apparent at the top would be made less noticeable.

The Woodstock Sentinel, Woodstock, Illinois.— Your paper is admirably printed and, considering the large amount of advertising carried, is well made up. The advertisements are reasonably well set, some of them being exceptionally good. The only important fault we have to find with your paper is the style of type used for headings. You have used a bold, extended italic face, an advertisement letter, for some of the headings, an extra-condensed head-letter for others, and a roman letter for a few. Now, these faces do not harmonize, and the effect of your first page is not pleasing, but is confusing, even though they do make the paper appear interesting. We are sure the paper would appear equally interesting and would be much more pleasing in appearance if one style of head-letter was used throughout, except for the second and fourth sections of the four-deck headings, which are set in small type. Two faces of type which are inharmonious in the larger sizes, when both are almost of equal size, may be used together if one is considerably smaller than the other, for then the characteristics of difference are not so plainly apparent.

New Prague Times, New Prague, Minnesota.— Your paper appears interesting. Presswork is not good, however, due in large measure, we feel, to old rollers and to an inferior grade of ink, or ink which is too thin. The packing on the cylinder might also be worn. It should be changed with every issue, for a cut which is slightly too high will smash the packing more than other items in the form which are type-high. When the next issue is on the press the portion of the form in that position will not print well for lack of impression, although it may be quite sufficient elsewhere. As a whole, the paper is well made up, but page three of your issue for September 7 is overcrowded with advertisements. If some of these had been placed in other pages, which are not crowded, a much improved appearance of the whole would have resulted. While you have used Cheltenham Bold for display practically throughout, which is commendable, the fact that you have used such a large variety of borders, some of them much lighter in tone than the type, violates harmony to a degree and the pages are not pleasing for that reason. Plain rule makes the best possible border for newspaper advertisements, for it serves every purpose of classification and unification that a decorative border would without being so conspicuous. Six-point rules could be used for all advertisements of half-page size and larger, and three or four point rules for the smaller advertisements. Avoid bringing out too many points in display.

MOTT AYRES, Laurel, Mississippi.— From an editorial standpoint, your paper is an admirable one, being quite metropolitan in appearance. Mechanically it is not so good, though some of the advertisements are admirably set. We dislike, especially, the spotty, decorative borders sometimes used, which, by their prominence, distract the reader while in the act of reading, which makes it impossible for the text (the type)

to impress him as forcibly as it would with no counter attractions. Plain rules are by all means most satisfactory as borders for newspaper advertisements. We advocate the pyramid style of make-up in the interest of appearance, which means to group all the advertisements of a page in the lower right-hand corner, the largest in the corner and the smaller ones above and alongside. The eyes of the reader naturally fall upon the upper left-hand corner of each page, when he turns from one to the other, and here the reading-matter should appear. To give an advertiser what is termed "island" position — entirely surrounded by reading-matter — not only makes your paper less attractive in appearance, but encourages others to demand similar positions, and in the end it might prove quite embarrassing to you. Small advertisements, without borders, are, so far as appearance is concerned, the same as

readers? — a newspaper should be made as interesting in appearance as it is in fact. If it is not interesting in appearance, and they are not impressed at the start, their opinion will be adverse, no matter how much reading-matter appears on the inside pages. Presswork is quite satisfactory, but the bad joints in rules used as border loom up prominently. Instead of using larger and bolder lower-case display, you use capitals of light-face roman similar to the text type, and this is not the best advertising. Capitals are not so easily read as lower-case. Not being familiar with New Zealand conditions, we can not judge so intelligently as to the merit of editorial policy, but it does seem to us that you feature general world news to too great an extent and do not run enough local news items. A paper with so many advertisements and so little reading-matter would not succeed here.

We Are Building This Big New Garage On Service

We Ask You Frankly For Your Business

"Service" here means more than merely to wait upon our customers promptly and courteously. It means that we have staked our reputations on a business that is being built upon service. Service is the foundation of this business. It is the reason back of our steady growth. It is the basis on which all future relations with the public is placed. It is the most vital factor in the conduct of this business.

Overland
A COMPLETE CAR IN EVERY PARTICULAR
And it's a car you will be proud to own. It's the first complete car at anywhere near so low a price.
Electric Control Buttons At Your Finger Tips
Naturally, you want a car that can be operated easily — you realize that the extent of pleasure and safety in driving depends upon the ease of control.
In most cars the details of control seem to be planned with an eye for convenience in assembling the various parts.
But the Overland control was arranged just as you would arrange it if you were designing a car for your own convenience.

Accessories for All Makes of Cars
Every Article We Sell and All Work Done at this Garage Bears Our Personal Guarantee

Firestones
Tires
3800 Miles Guarantee PRICES

SIZE	Front	Rear	Front	Rear
20x2.50	21.25	21.25	21.25	21.25
20x3.00	21.25	21.25	21.25	21.25
20x3.25	21.25	21.25	21.25	21.25
20x3.50	21.25	21.25	21.25	21.25
20x4.00	21.25	21.25	21.25	21.25
20x4.50	21.25	21.25	21.25	21.25
20x5.00	21.25	21.25	21.25	21.25
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20x7.00	21.25	21.25	21.25	21.25
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20x9.00	21.25	21.25	21.25	21.25
20x9.50	21.25	21.25	21.25	21.25
20x10.00	21.25	21.25	21.25	21.25
20x10.50	21.25	21.25	21.25	21.25
20x11.00	21.25	21.25	21.25	21.25
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This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Diseases of Occupation and Vocational Hygiene."

A monumental work under the title given in the heading to this notation comes from the publishers, P. Blakiston's Son & Co., of Philadelphia. An imposing list of contributors, including the names of the more eminent scientists of the world, indicates that the investigations reported have covered every description of social and industrial environment under varied economic conditions. The work has been produced under the editorship of George M. Kober, M.D., LL.D., Washington, D. C., and William C. Hanson, M.D., Belmont, Massachusetts. Covering 918 pages, with a full subject index, this notable contribution to the science of saving the waste in men, women and children is at once valuable to the scientist and yet available and instructive to the layman who realizes his responsibilities to himself and the State. Space does not permit even an approximate review of the book. Indeed, the varied interests to which it brings light can not be covered in a single review, and it is our purpose from time to time to present phases of the findings reported in it in order that its message may be understood and the book included in every home of thinking people. The price of the book is \$8. It may be ordered through The Inland Printer Company.

"Making Type Work."

Many valuable books on type and composition have been written, but for the most part they are the work of practical printers and were written from the viewpoint of the composing-room. The books referred to are concerned chiefly with form and the attainment of pleasing and artistic effects. Many books have also been written on advertising, by advertising men, those responsible for them being of the opinion that the copy was all important and that the typographic treatment was of minor importance. It remained for Benjamin Sherbow to write the first book, perhaps, where type is given its due credit in advertising, not by being "patted and squeezed," as the author states, into a pleasing form as the printers might contend is vital, but, rather, by being arranged in such a way as to be inviting to the reader and readable first of all. He is primarily concerned in getting the utmost effects through the meanings of printed words, their meanings being dramatized more powerfully to the eye and the mind by more skilful choice of type, contrast of white space, etc., than is usually the case. Step by step the author unfolds his ideas for "Making Type Work," which is the title of the book, and his ideas are good ones.

As a general thing, printers know too little about advertising and advertisers know too little about printing. The gap between the two can be bridged in part at least by a thorough study of this book on the part of both parties.

The book is illustrated at every point by the choice and

arrangement of the type in the text of the book itself, by reproductions of advertisements and by different arrangements of the same pieces of text.

"Making Type Work," by Benjamin Sherbow, published by The Century Company, 353 Fourth avenue, New York city. Price, \$1.25 net. May be obtained through The Inland Printer Company.

"Trust Laws and Unfair Competition."

This is a very full statement of the whole position in regard to the legal control of corporations and the maintenance of commercial fair play. It contains a historical summary, going back to the time of Queen Elizabeth, quotes common law decisions of American courts, states the Sherman and other Federal anti-trust acts, and gives long lists of decisions illustrating their working, and explains the substance of the important provisions of the many state anti-trust laws and also of those of foreign countries. Of special interest from our point of view are the sections relating to the use of trading stamps, coupons, and so on; to abuses of advertising; to labels, marks and brands; to circulars placed in newspapers and magazines without consent of the publisher; to trade-marks, and to apprenticeship and trade education. Its copious list of quoted cases and its index make it a very handy work of reference, indispensable to all who are concerned to keep themselves acquainted with the legality of various methods of promoting trade. On the other hand, it is not a treatise. It states no case, advances no theories, and does not pretend to "tell a story." Consequently it does not make interesting reading, although it is a mine from which writers on the subject will doubtless dig abundance of material.

"Trust Laws and Unfair Competition," by Joseph E. Davies. Published by the Bureau of Corporations, Department of Commerce, Washington, D. C.

NOT RECKLESS.

Percy Ames, who is just back from the warring side of the world, says a mustering officer — a sergeant — met on the street of an English coast village a strapping, upstanding youngster of twenty-one or thereabouts. The non-com. hailed him:

"See 'ere, me lad," he said, "are you in good 'ealth?"

"I are," stated the youth.

"Are you married?"

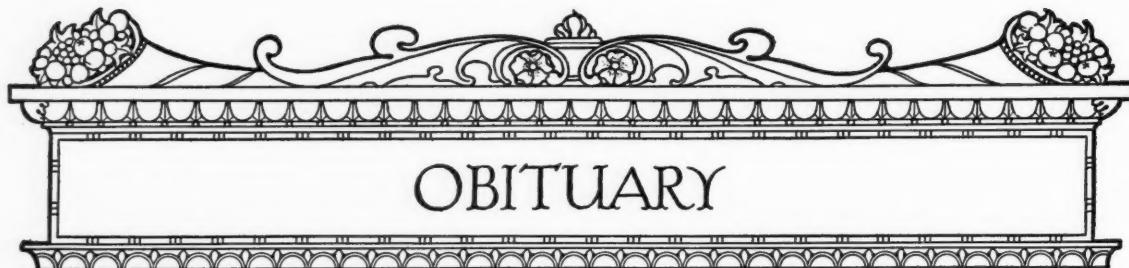
"I aren't."

"'Ave you any one dependent on you?"

"I have not."

"Then your king and country need you. Why don't you enlist?"

"Wot?" he said. "With this bloomin' war going on? You must think I'm a silly fool." — *Saturday Evening Post*.



Horace White.

Horace White, one of the country's leading journalists and a survivor of the group of distinguished editors which included Charles A. Dana and Whitelaw Reid, died on September 16 at his residence, 18 West Sixty-ninth street, New York, after a long illness. He was an authority on finance and economics, and was perhaps the country's greatest expert on the tariff.

Mr. White was born in Colebrook, New Hampshire, in 1834. Dr. Horace White, his father, moved his family in 1837 to Wisconsin, where they lived in the first log cabin on the site of Beloit. Horace White, the son, entered Beloit College in 1849. He graduated with honors and came to Chicago with a reputation as one of the most scholarly young men in the West. His apprenticeship in journalism was served on the *Evening Journal* in 1854. He was appointed agent for the Associated Press in 1855. In the following year he was assistant secretary of the National Kansas Committee. When that organization was disbanded he became editorial writer on *The Chicago Tribune*. He remained with *The Chicago Tribune* until 1874. He bought the paper from Mr. Medill during the Grant-Greeley presidential campaign and supported Greeley. After Greeley's defeat he sold the control in the paper back to Mr. Medill. During all the subsequent years Mr. White remained a stockholder in the Tribune Company.

He bought an interest in the New York *Evening Post* in 1883, and, later, became president of the company, editor-in-chief and editorial writer. He remained at the head of that paper until 1903, when he retired from active life and thereafter lived at his home in New York.

Up to the time of his death Mr. White was said to be the last man living who had heard the famous debates between Lincoln and Douglas in 1858. He was at that time a writer on *The Chicago Tribune*, and was assigned by Dr. C. H. Ray, the editor, to travel through Illinois with Lincoln in his

campaign for the senatorship. On this trip he heard all the debates, both scheduled and extra.

Some time earlier, while a reporter on the *Chicago Evening Journal*, Mr. White had reported a discussion between Lincoln and the "Little Giant" at Springfield.

"After hearing Lincoln's speech," he wrote, "I should have voted for him for president or king of the world if the opportunity had been presented to me."

During those crucial years in the nation's history, from 1861 to 1864, Mr. White was correspondent of *The Chicago Tribune* in Washington. Again he was thrown into personal contact with Lincoln, and it was said that few men, aside from Hay and Nicolay, ever knew the history and personality of the great war president as intimately as he.

William Hughson Golding.

William Hughson Golding, senior member of the Golding Manufacturing Company, of Franklin, Massachusetts, and one of the leading manufacturers of printing machinery and appliances, passed away at his home in Franklin on the evening of Monday, August 21, 1916, following several attacks of paralysis, the first one occurring the last week in April. His condition had been critical for several weeks, it being his first illness in twenty years. He had been hale and hearty and active at business up to his first attack of paralysis in April.

Mr. Golding was born in St. John, New Brunswick, May 24, 1845. When he was three years of age the family moved to Boston, and his early education was attained in the famous Brimmer School. At the age of twelve the family residence was transferred to Chelsea, and after three years' additional schooling there he became ambitious to earn his own living and accepted the profession of the "art preservative of all arts," beginning his work in the office of the *Chelsea Herald*, later securing employment in

a large printing-house in Boston, where he became a practical printer, serving as foreman of the plant at the age of nineteen years.

Shortly after this time came the call to arms for the defense of the Union, and he enlisted in the Fourth Unattached Infantry. The company was afterward changed to heavy artillery and did service at Fort Clark, New Bedford Harbor, taking the place of the veteran troop that had been ordered to the front.

Returning to civil life, he entered the employment of the *Boston Daily Courier*. He remained in this position until he was twenty-three years of age, when, having saved up a small amount of capital from his personal earnings, he decided to enter upon a manufacturing career on his own account.

The business began with the manufacture of printing material on a very limited scale, and Mr. Golding, recognizing a market for a small hand press, invented an improved press for the purpose, naming it the "Official," which press is still being sold in large numbers for card and society printing. From the original "Official" press the low-priced "Pearl" rotary job-press was designed, and after this the "Golding Jobber." Mr. Golding invented several other kinds of printing-machines and printers' appliances, among which is an extensive line of card and paper cutters, lead and rule cutters, miterers, shapers, curvers, etc.

Mr. Golding practically centered all his energy and executive ability in building up the extensive manufacturing business of which he was the head, and in accomplishing this purpose found very little opportunity for work on outside lines. He leaves a prosperous business, which will be carried on by the family under a copartnership as before. W. H. Golding, Jr., succeeds his father as senior member of the company. The other son, Gilbert E. Golding, becomes assistant factory superintendent.



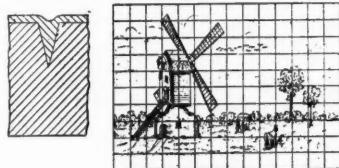
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

Progress in the graphic arts knows no geographical limitations, hence the alert reader will want to learn of the new tendencies in other countries as well as ours. It is therefore peculiarly fitting that this month's summary of recent patents, as prepared for us by a well-known Chicago patent attorney, should include a number of inventions due to foreigners. Unless otherwise noted, the numbers are those of the corresponding United States patents.

Imitating Tile Effects.

According to British Patent 5,087, E. and J. Epstein, of Bristol, impart a tiled or mosaic effect to pictures or signs by incising or scoring intersecting lines on the print and then coating it with a glazing, such as varnish or



celluloid. The glazing protects the surface and also partly fills the incisions, so as to make these more conspicuous.

Mold for Aluminum Stereotypes.

To make stereotypes quickly and cheaply from cast aluminum, John J. C. Smith, of Passaic, New Jersey,



uses a sheet of loosely woven cotton or hemp and superimposes on this a composition consisting of about 64 parts potters' clay, 21 parts asbestos fiber and 15 parts asbestos powder. Patent No. 1,191,358.

Removable Tympan-Holder.

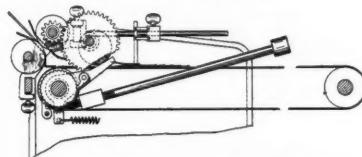
The tympan sheets are held by a frame which can be removed from the press while clamping the sheets, thus enabling the same make-ready to be



used again after an interruption. Patent No. 1,192,578. Henry G. Sonnenberg, Chicago.

Sheet-Delivery Mechanism.

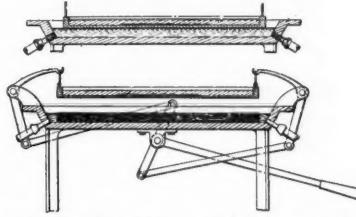
To prevent folded sheets from being inserted one within another, R. Hitchcock employs a retainer which always



rides on the last delivered sheet. Cleveland Folding Machine Company, Cleveland, Ohio. Patent No. 1,191,787.

Apparatus for Backing Electrotypes.

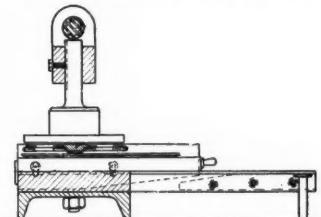
Instead of using an air blast for cooling the backing on an electrotype, Thomas Webster, of New York city,



sets the electrotype with its printing surface downward into a pan which he then lowers into a vessel of water. Patent No. 1,193,324.

Punching and Affixing Paper Characters.

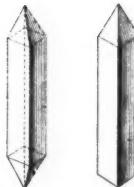
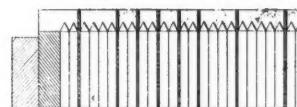
This machine not only cuts sign figures or the like out of paper, but also



impresses the cutouts on a backing of cardboard so as to mount them without the use of an adhesive. Patent No. 1,194,268. Walter Bauchwitz, Leipsic, Germany.

Tabular Quad or Space.

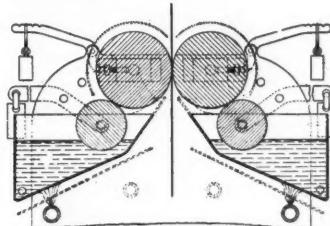
According to this patent, assigned by W. L. Springer to the American Type Founders Company, of Jersey City, each quad has a pyramidal upper



end, thereby facilitating the inserting of leads between adjacent quads. Patent No. 1,194,891.

Coating Paper with Wax.

For imprinting a wax resist on paper prior to printing in colors, Herring and Harrison feed the wax to printing-rollers by means of smaller



rollers dipping into troughs of molten wax. Our illustration, taken from British Patent 4,444, shows the arrangement as used for simultaneously treating both sides of the paper web.

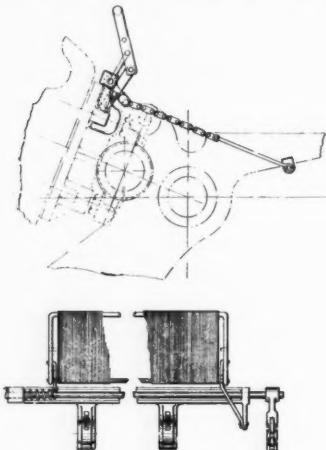
Intaglio Printing.

To obtain clear outlines of the types in preparing an intaglio printing-surface for text-matter, F. Thevoz, of Geneva, Switzerland, uses a granular screen in place of a line or cross-line screen. British Patent 5,255.

THE INLAND PRINTER

Safety Device for Platen Presses.

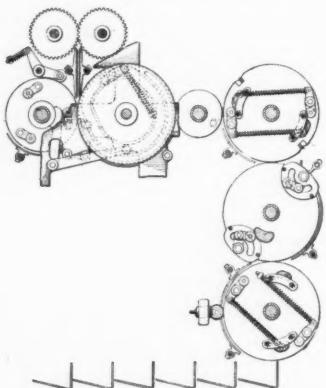
If the operator has not promptly withdrawn his hand, it is forced out of its dangerous position by an arm drawn by links. This arm also carries a screen which prevents the hand from again being inserted between the



platens and the bed. Patent assigned by W. M. Reichart to the Chandler & Price Company, of Cleveland, Ohio. Patent No. 1,192,118.

Sheet Cutting and Folding Machine.

Instead of operating the folding mechanism at the same speed as a press, Howard M. Barber employs a folding mechanism traveling only



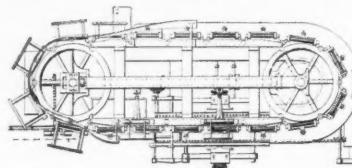
about half as fast and uses intermediary means for feeding the sheets from the cutting to the folding mechanism. C. B. Cottrell & Co., New York. Patent No. 1,193,450.

Magnetically Operated Press.

Although designed primarily for use in producing designs on plush goods, this patent shows magnetically operated press plates which might also be applicable in the graphic arts. Patent No. 1,187,843. Isidor Kitsee, Philadelphia.

Pamphlet-Covering Machine.

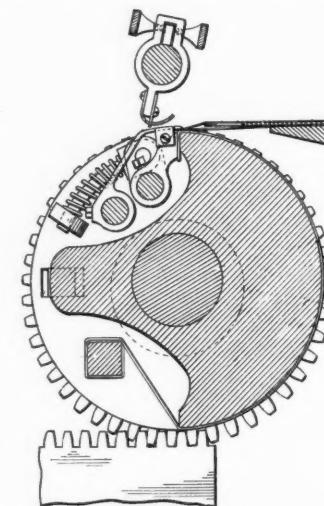
Besides automatically affixing covers to pamphlets or books, this machine prevents the application of glue



to a book in case no cover is fed at the appropriate time. Patent No. 1,193,395. Charles A. Juengst, Croton Falls, New York.

Cylinder Printing-Press.

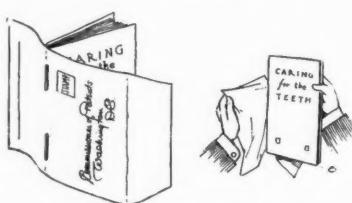
Each sheet is fed against registry stops, claimed to afford an exact registry, while means are provided for preventing the ink-supply roll from



contacting with the supply roll when the cylinder fails to receive a sheet. Patent assigned by J. H. Stonemetz to the Fastpress Company, of New York. Patent No. 1,188,507.

Mailing-Cover for Booklets.

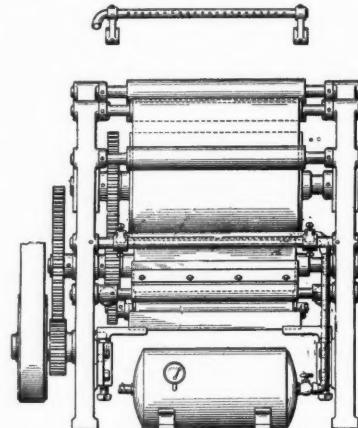
As a substitute for a separate envelope, Roy Griffith, of Melrose, Massachusetts, fastens to each booklet a



cover which may readily be torn off after the booklet has been mailed in it. Patent No. 1,191,961.

Intaglio Printing-Press.

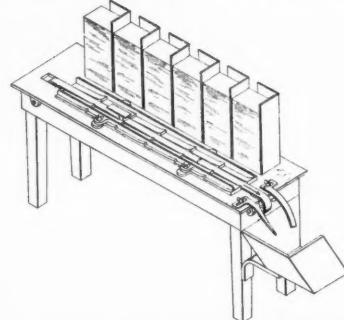
To regulate the amount of ink delivered from an intaglio printing-surface to the paper, F. T. Corkett directs a blast of air against this surface, thereby drying the ink more or less, according to the adjustment of



the blast. Patent assigned to the American Lithographic Company, of New York. Patent No. 1,191,949.

Signature Gatherer.

The signatures are laid by operators on inclined teeth straddling a conveyor, which gathers the signatures in their proper order, the spaces be-



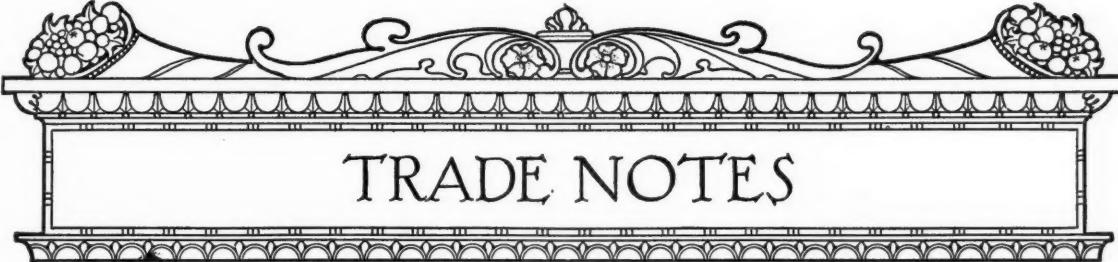
tween the teeth being narrower than the signatures so as to overlap the latter. Patent No. 1,192,561. Daniel Reiser, Cleveland, Ohio.

Raised Printing Apparatus.

In imitating embossing by amalgamating a fusible powder with the printed surface, Samuel Lipsius, of



New York city, carries the powder-sprinkled sheets through an oven on a belt which moves from a cool to a hot part of the oven and then back to a cooler portion. Patent No. 1,194,647.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Keystone Type Foundry.

The Keystone Type Foundry, of Philadelphia, Pennsylvania, has announced the appointment of Harry Rowley as its general manager.

Louis Roesch Company.

From the Louis Roesch Company, printers and lithographers, Mission and Fifteenth streets, San Francisco, California, comes an announcement to the effect that the business established in 1879 by the late Louis Roesch will be continued under the management of his son, Louis Roesch, Jr.

J. F. Leaming Company and Mercury Printing Company Consolidated.

The plant of the J. F. Leaming Company, of Chicago, has recently been absorbed by the Mercury Printing Company, with Anthony Faifer as president and manager, and C. A. Newcomb as secretary and treasurer. The company will add new machinery and other equipment, and will have an up-to-date plant in operation in the very near future.

Annual Convention of Ideal Coated Paper Company.

The officers, heads of departments and members of the sales force of the Ideal Coated Paper Company, of Brookfield, Massachusetts, held their annual convention on August 24 and 25, at the Bancroft Hotel, Worcester, and it was agreed by all present to be one of the most successful conventions held by the company. Sandwiched in with the business sessions were short pleasure trips by automobile, one of the most interesting being the visit to the Masonic Temple in Worcester, which is one of the finest temples in the country. The windup was a trip out to the Sterling Inn, a historic inn about twelve miles out from Worcester, where dinner was served.

Among those who attended the convention were the following: William McLaurin, president; George Good-
sir, vice-president, New York; John McLaurin, treasurer; Frank A. San-

born, of Chicago, western representative; L. A. Reutinger, of Cincinnati, Middle West representative; John W. Sterling, eastern representative; L. A. Bassett, Henry Donahue, Fred Farrell, Andrew Leach, F. Bleumer and J. Works, all of Brookfield.

"From Chicago" Adeuts.

By way of coöperation with the Chicago Association of Commerce in its campaign to boost the city, Barnhart

FROM
CHICAGO
THE GREAT CENTRAL MARKET

Adeuts Prepared for Boosting the "From Chicago" Campaign.

Brothers & Spindler, of Chicago, have prepared a series of adeuts of the design which has been officially adopted by the association and recommended for use on all printed matter. These adeuts are made like regular foundry type, and can be secured in sizes ranging from eight-point, two ems wide, to forty-eight-point, twelve ems wide. Two of these adeuts are shown here.

This, of course, is of interest to printers located in Chicago principally, but why should not the idea prove applicable to other cities? Surely it is worth considering by associations of commerce and boards of trade elsewhere. Write the company for circulars.

The Crocker-Wheeler Company Moves San Francisco Office.

The Crocker-Wheeler Company, the home office of which is at Ampere, New Jersey, has moved its San Francisco district office from the Crossley building, 619 Mission street, to the ground floor of 87 New Montgomery street. W. K. Brown, district manager, is in charge, and a large assortment of motors, generators and transformers, etc., will be carried in stock for the convenience of buyers of electrical equipment on the Pacific coast.

Course in Sales Training.

The Nashville Typothetae's Course in Sales Training is available for individual shops and organizations. It has been endorsed and recommended by the Secretary-Managers' Association of the United Typothetae and Franklin Clubs of America as offering a systematic and practical course of study and training for the education of printing salesmen. It has been in use for the past three years by leading local printers' organizations throughout the country, and a great many individuals have taken the correspondence course. Full particulars as to the topics covered by the lessons, terms, etc., may be obtained by writing to E. P. Mickel, secretary, 42 and 43 Noel block, Nashville, Tennessee.

Aigner's Improved Index Tabs.

From C. J. Aigner & Co., 552 and 554 West Adams street, Chicago, comes the announcement of an interesting line of index tabs, and also name and number labels, that should find ready favor with those doing work on special indexing for loose-leaf binders, etc. The index tabs come in strips, gummed and marked, ready to be cut apart and attached to the sheets or pages. Samples and complete information, together with prices, can be secured by addressing the firm at the above address.

Chicago Printers' Supplymen's Club.

Meetings of the Chicago Printers' Supplymen's Club will be resumed, beginning Friday, October 6, at the Hotel Morrison. The speaker of the evening will be Carl H. Fast, president of the Fast Systems Company, who will make an address on the subject of "Making Business Better by Making Better Business." Mr. Fast believes that when a man stops learning he stops living, and so does a business. He is credited with being the man who has taken the book out of bookkeeping and the ice out of service. He has a message to printers and all

business men who want to know where they stand financially at all times, for he has invented a method—a patented checking device—which can be installed in any store or printing-office, by which, entirely without ledgers, journals or clerical labor, any one who can count money will be shown his or her inventory daily if desired, purchases possible (to prevent overbuying), monthly sales decrease or increase, gross profit on sales, expenses paid, remaining net profit, speed of turnover, bills payable and bills receivable. Possibly Mr. Fast will simplify matters for you.

Your Cylinder Presses.

This is the way the Dexter Folder Company presents the claims of the automatic feeder, and while the company naturally invites special investigation of the Cross feeder, it stimulates the minds of printers to consider automatic-feed devices as money-makers, and this is constructive advertising:

"You must get the maximum output from your cylinders if you want to make money with them. To do it you must, further, feed them automatically. The usual run, when hand-fed, is 1,500 to 3,500 impressions an hour. By automatic feeding you would secure twenty to thirty per cent more product from the same machine. Requires but little extra labor—occupies no extra floor space. Adds but a small added interest and depreciation item to the feeder investment. Look into the advantages of a Cross feeder by submitting some data to the Dexter folder expert. If it costs \$250 per year to operate, remember that it increases presswork output \$1,000. That looks rather good. Write the Dexter people and let them show you."

"King Kards."

Printers who desire to stock a line of greeting-cards for the holiday season will do well to write Harry W. King, engraver, plate-printer and die-stamper, and manufacturer of Christmas cards, and secure samples and prices of his most complete assortment of engraved and die-stamped cards. Mr. King has prepared a wide variety of these cards, all of which are out of the ordinary and should offer the printer a splendid opportunity for a profitable side line. They are made of the best grade of kid stock, steel-die stamped from fine engravings. Mr. King's address is 312 Cherry street, Philadelphia, Pennsylvania.

Intertype Sales Heads.

Charles D. Palmer, president of the Intertype Corporation, has announced that he has completed his plans embracing the Intertype sales organization, and during September H. W. Cozzens was advanced from the position of assistant to the president to that of general sales manager.



C. D. Montgomery.

F. R. Atwood, formerly manager of the New York sales agency, is now manager of the Chicago agency in place of C. D. Montgomery, who has become manager of the New Orleans agency. Frank L. Pollard, until recently assistant manager of the American Type Founders Company, New York office, is now manager of the New York sales agency. W. B. Goode remains as manager of the San Francisco agency.

Mr. Atwood is not new to the Middle West. He was born in Minnesota and for several years was connected with the Inland Type Foundry and with Barnhart Brothers & Spindler. A few years ago he resigned the position of manager of the New York branch of Barnhart Brothers & Spindler to join the Intertype organization. He therefore re-enters a field in which he has a wide acquaintance.

Mr. Montgomery goes to the New Orleans agency with a thorough knowledge of that field, having been for several years connected with the New Orleans agency of the Mergenthaler Linotype Company. After resigning from that position he organized and established the Intertype Chicago agency, and his success in that territory and the energy and abil-

ity displayed there made him the logical man for the pioneer and constructive work still to be done in the South and the great Southwest, with their rapidly developing business possibilities. His selection is a recognition of the valuable services already rendered in the Intertype cause.

Mr. Pollard has been a printer, with a practical knowledge of composing-machines, and is known as one of the most successful printers' supply salesmen in the East. He was for a while manager of Barnhart Brothers & Spindler's New York branch, and when that was closed became assistant manager of the American Type Founders Company's New York office. He carries to his new task, therefore, experience in office management and a thorough knowledge of trade conditions in the eastern territory.

Cuts for Advertisers.

Advertisers and printers who wish to enliven their advertising with pertinent illustration without going to the expense of having special drawings made, should write at once to Kitson & Neumann Advertising Art Service, Springfield, Massachusetts, for a copy of their catalogue, "K-N Cuts for Printing and Advertising." On the 140 pages of this catalogue, hundreds of one and two color illustrations are shown which may be obtained in any size desired. It would be a difficult problem to find an item of advertising or printing which could not be appropriately illustrated or embellished by some illustration shown in this catalogue. That Kitson & Neumann do special illustrating and hand-lettering is also stated in the catalogue—in other words, they furnish complete art service.

Cut-Outs in Advertising.

Not at all infrequently advertising items—posters, hangers, booklets, mailing-cards, programs, etc.—can be made more interesting and effective by being cut out to a given shape, or, when an illustration is used, cut out along its contour lines. The J. A. Richards Company, Kalamazoo, Michigan, formerly of Albion, Michigan, specializes in this kind of work. This company will do the work for the small printer who has but an occasional job of this character, and will furnish all equipment necessary for the large printer who does considerable of that kind of work.

The firm naturally advertises its own business by cut-outs, and of the samples sent us we are most interested in a cut-out around the illustra-

tion of Mr. Richards himself garbed in the scarlet raiment of his Satanic majesty, the title of the piece being "Persistent as the Devil." Printed from half-tones in black and red, this item is very effective. On the reverse side the advertising talk is printed from type.

Those who desire either line of service furnished by this company would do well to get in touch with it at once, asking for samples of cut-out work or its catalogue of cut-out machinery.

Excellent Showing of Bond-Paper by Swigart Paper Company, Chicago.

"Goods well shown are half sold" is a phrase coined by some one who knew pretty well what he was talking about. The Swigart Paper Company realized the truth of this assertion when it prepared the brochure of samples of Willow Bond, Marquette Bond and Marine Bond, recently received. In it the company does not ask the prospective buyers of bond-paper to judge the merit of the lines mentioned from blank sheets—far from it. The samples are shown printed, lithographed, engraved and embossed in a variety of styles which, in themselves, should prove very helpful to all printers who are fortunate enough to secure copies. In all, about thirty samples of letter-heads are shown on white and colored stock—and some envelopes as well—printed in black and in colors harmonious

are every-day designs, although distinctive and excellent, which can be duplicated in the average shop to advantage.

The employing printer who is called upon to furnish suggestions to his customers can ill afford to deny himself

The brush is made in several models, one of which is for use in printing-offices. To operate the brush, simply grasp the tube and press the valve control with the index-finger or the thumb. This causes the liquid to flow to the brush. Manufactured and sold



Workshop of the Bourges Service.

the assistance this brochure of samples can give him, especially when the only effort required to secure a copy is to dictate a letter to the Swigart Paper Company, 653 to 707 Fifth avenue, Chicago, Illinois.

The Farnum Fountain Cleaning Brush.

In the Farnum fountain-feed brush combination is presented a handy and

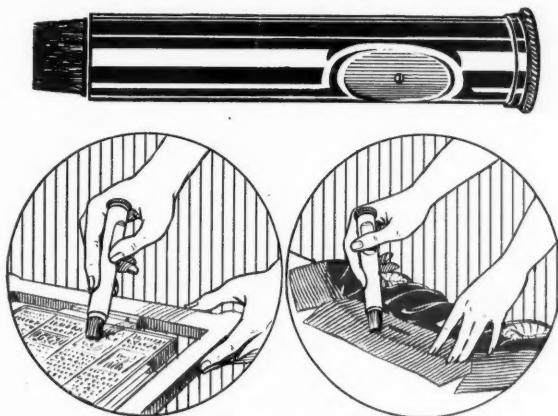
by the Farnum Fountain Cleaning Brush Company, 443 South Dearborn street, Chicago.

The Bourges Service.

Albert R. Bourges, The Bourges Service, Flatiron building, New York, is fulfilling the predictions we made for him since he took up his work in Gotham. As an adjuster and adjudicator between customer, printer, engraver and pressman, Albert R. takes up lost motion and shoots in the lubrication where it will do the most good, and he has the smallest shop and does the most proportionate good of any expert we know.

"Rulotype"—A Unit System of Figures for Numbering Lines on Ruled Sheets.

A unit system of figures which will greatly simplify the work of numbering lines on ruled sheets is being placed on the market under the name "Rulotype" by the American Type Founders Company. This system consists of a series of numbers, from 1 up, each number on a single body (ten-point, thirty-six-point set), together with justifiers ranging from four to fourteen points. The saving of time by this new system will readily be seen when it is said that in setting a column of figures from 1 to 50, and justifying it to fit any width of ruling, the compositor handles but one hundred pieces of metal. The sides and end pieces are grooved, so that when



The Farnum Fountain Cleaning Brush.

with the stocks. We have good reason to believe that these designs are not made up for the simple purpose of showing the stock to good advantage, for in our correspondence we have received several from their original sources, that is, the companies represented thereon. This means that they

economical method of cleaning type-writer type, type-forms, or, in fact, for cleaning of almost every description. This brush, an illustration of which is shown, is filled with a special cleaning fluid, called "Non Peril," which, the company states, is both efficient and safe, being non-inflammable.

the column is tied up the string remains on the form until it is killed. Printers handling ruled blanks will find this new system a great convenience, and also a labor-saver.

American Assembling Machine Company, Incorporated.

Of especial interest to the trade at large is the announcement appearing elsewhere in this issue which calls attention to the fact that the American Assembling Machine Company, Incorporated, has succeeded to the business of George Juengst & Sons, and that it will hereafter conduct the manufacture and sale of the machines formerly manufactured by that company, which include the Juengst gatherer, stitcher, coverer and binder. Through this merger will be offered the trade for the first time by one concern a complete line of machines for assembling newspaper sections, gathering, covering, binding and stitching the signatures of books of every description, all in continuous motion.

The American Assembling Machine Company is backed by an influential group of Memphis, Tennessee, business men who have for some time been engaged in the production of a machine for stuffing or assembling newspaper sections.

George Juengst & Sons have long been known for the battery of epoch-making gathering, stitching and binding machines which they have placed upon the market. These machines are the fruits of the fertile mind of Charles A. Juengst. Mr. Juengst remains with the company as consulting engineer.

The manufacturing plant will remain at Croton Falls, where extensive plans are already under way for increasing the output. The offices of the company will be in the World building, New York city.

Sixty-Fourth Anniversary of Chicago Typographical Union, No. 16.

Chicago Typographical Union, No. 16, commemorated its sixty-fourth anniversary by a "Demonstration Day" at Hawthorne Gardens, on Sunday, September 10, 1916. The committees in charge are deserving of much credit for the splendid programs of sports, music and dancing, and for the remarkable success of the entire day. Various races and contests for all classes, with prizes for the winners of first, second and third places, were on the program of sports, giving the athletes plenty of opportunity to exert themselves, and the climax came in a

baseball game between the C. T. U. Club and the All Star Printers' team. No. 16's band came in for a prominent part in the day's celebration, selections being rendered throughout the afternoon and an elaborate concert program being arranged by the conductor, Mr. Tefft, for the evening. Those who enjoy dancing found ample opportunity to indulge themselves to their hearts' content, as the dancing-pavilion was open without cost, and an orchestra of five pieces rendered music during the entire afternoon and evening.

Louis J. Larson Joins Sales Force of John Thomson Press Company.

The Chicago office of the John Thomson Press Company has made an addition to its sales force in the person of Louis J. Larson. Mr. Larson for ten years was with the Binner Wells Company, now Wells & Co., of Chicago, as color-prover and pressman, and later was with the Guarantee Engraving Company, of Chicago, as salesman, and with the C. F. Wolfe Paper Box Company, Chicago, as superintendent of the printing department. His experience has well fitted him to know the requirements of his customers, and as he is well versed in the company's line of machinery, which includes printing, cutting and creasing machines, he should prove a valuable addition to its sales force.

Joseph Kastner, Jr., the western manager of the company, states that business at the Chicago office has been unusually good, the total sales for the first eight months of this year being about twice as great as for the corresponding period last year.

Austin Kimble Now with Northwestern Electric Company.

Austin Kimble, who since the organization of the Kimble Electric Company, of Chicago, has been actively engaged in the development of its motor business, has sold his interest in the company and associated himself with the Northwestern Electric Company, of Chicago, as manager of its newly established variable and adjustable speed alternating-current motor department. While serving as a stationary engineer many years ago Mr. Kimble took up the study of electrical engineering, devoting himself particularly to one of the most difficult branches, that dealing with the variable and adjustable speed alternating-current motors. He became connected with the Frank S. Betz

Company and brought out for it one of the first successful single-phase, variable-speed alternating-current motors. Twelve years ago he organized the Kimble Electric Company, becoming its vice-president and secretary, and devoting himself almost entirely to the development of Kimble variable and adjustable speed, single-phase alternating-current motors, large numbers of which are in successful use. Mr. Kimble is one of the best known inventors and engineers in this special line. A large number of patents have been granted to him. In his new association with the Northwestern Electric Company he is devoting himself exclusively to the development of a new line of variable and adjustable speed single-phase motors, which are especially successful for use in printing establishments.

New York Master Printers' Association.

Thursday, September 14, 1916, will go down in history as a memorable day in the annals of New York printedom, that day marking the affiliation of the Employing Engravers, Printers and Embossers Association with the Master Printers' Association. Members of both organizations met at supper and were kept in a jovial frame of mind by the Arena Quartet of Colored Minstrels, which literally kept the assemblage in a constant uproar. At the meeting following the supper, President Crawford, of the Master Printers' Association, was accompanied on the platform by President Ball, of the Engravers' Association, and President Duschnes, of the Sample Card Manufacturers' Association. This latter organization has been affiliated with the Master Printers' Association for the past two years.

President Crawford stated that the further affiliation of the engravers marked an era in the trade, showing the trend of all organizations toward co-operation, thus giving tangible recognition of the wide appreciation felt of the benefits accruing from concerted action.

Mr. Crawford turned the meeting over to President Ball after the conclusion of the more serious part, the business meeting of the printers, and the festivities of the evening, under the auspices of the Engravers' Association, were launched with a vim. Music and moving pictures, the latter both serious and frivolous, held the crowd to a late hour.

After the conclusion of the entertainment features, the Printers' Asso-

ciation resumed its business session, transacting several items of serious import to the trade, all of which are now in the hands of the various branches interested.

It is worthy of comment that the attendance at this meeting consisted of the following: Sixty active members, representatives of as many printing-plants; twenty-six associate members, representing twenty houses in allied trades; six guests of prominence, men holding responsible positions in mercantile agencies, publishing-houses and importing lines; thirty-two employing engravers and ten sample-card manufacturers.

How One Newspaper Has Lowered the Cost of News Print.

The problem of the high cost of news print has driven many newspapers to an increase in subscription and advertising rates, a reduction in the number of pages printed, and to other expedients during these dire war times. The Riverside (Cal.) *Enterprise* has worked out one plan which, it claims, has not only saved considerable money for the newspaper, but has resulted in the establishment of a manufacturing business that bids fair to develop into an industry of considerable importance.

The *Enterprise* management had begun to bewail the approaching high

houses. In consulting with different men on the staff, the pressman, C. A. Rousseau, was heard to remark that he was perfecting a plan that would make it possible to reduce the margins of the paper and effect a saving of five per cent in the amount of paper used. He submitted drawings of a

side. It is locked against the sides by the use of a standard quoin that is readily locked. When the form is placed on the bed of the press, this clamp is quickly removed.

Application for patent has been made upon the Rousseau chase, and the principal claims have been allowed.



Showing the Corner Construction of the New Rousseau Chase. The Sides Have a Free Lateral Motion Sufficient for a Perfect Lock-up.

proposed printers' chase, to be used on the Cox Duplex press on which the *Enterprise* is printed. The management was somewhat skeptical, but agreed to enter into the development of the idea and the manufacture of the proposed new chase. This was accomplished within a few weeks and there were twelve chases placed in operation in the *Enterprise* plant. These have now been used regularly every publication day for six months, with great satisfaction, reducing the amount of paper necessary by five per cent and effecting an improvement in the mechanical work.

The chase is in four pieces and is held together by screws in such a manner as to be lifted from or placed over a form, at will, just as a solid chase is. The accompanying illustrations give a fairly accurate idea of the construction. The most interesting feature is the corner construction. The side pieces interlock with the end bars at an angle of forty-five degrees, in such a manner that when the quoins at the bottom of the page are locked, the side bars are forced inward against the sides of the type-form, giving it a perfectly square lock-up. The side bars are of half-inch steel.

As an extra precaution, there is a clamp that is used in connection with the chase. It extends over the type-form and grips the side bars on either

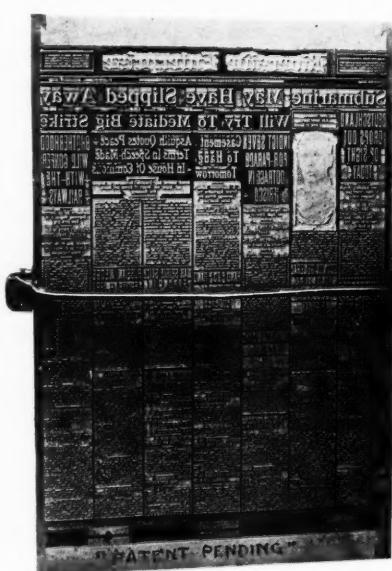
It has already been placed upon the market and sold to a large number of newspapers in California, Arizona and Oregon, the only States in which it has been demonstrated so far.

The average newspaper in a city of from 10,000 to 30,000 inhabitants does not use a stereotyping press. It finds it necessary to purchase eight-page paper in rolls 70 inches in width. The *Enterprise* has cut its eight-page rolls to 66½ inches, and other sizes in proportion.

The manufacturers state that the new chase has been demonstrated to many newspaper men and expert pressmen and printers, and none have yet been found who did not commend the *Enterprise* for its development of so important an improvement for small daily papers.

Butler Day Picnic.

Wednesday, August 23, was a day that will be long remembered by the many employees of the J. W. Butler Paper Company, 221 to 229 West Monroe street, Chicago, for on that day there appeared on the door a sign bearing the words, "Closed all day for the Butler Day Picnic." Through the generosity of the firm, the employees were liberated from the bonds of business and conveyed in a fourteen-car train, which left the Union Station at half-past eight in the morning to



The Form Ready for Press. Note the Narrow Side Bars. The Clamp is Removed When the Form Reaches the Bed of the Press.

price of news print as a result of the European war and the early termination of a favorable news-stock contract with one of the coast wholesale

one of the prettiest spots in Illinois — Dellwood Park, a ride of about one and one-half hours. The day was all that could be desired, and the crowd of about four hundred Butler employees, together with their families, making nearly a thousand in all, went in for a good time — and they surely had it.

Various games, races and other contests were on the program for the day, and a special feature was an exciting ball game between the married men and the single men, the married men carrying off the honors by a score of — well, they say it was something like 18 to 5.

In connection with the picnic, the company issued an elaborate souvenir program, the first page of which is adorned by a group picture consisting of portraits of Julius Wales Butler, late president of the company, Frank O. Butler, president, and J. Fred Butler, vice-president and secretary, both sons of Julius Wales Butler and present active heads of the business. On the center spread of the forty-eight-page booklet is a group picture of those who have been in continuous service of the firm for twenty-five years or more. Their names, with the year in which they were employed, are as follows: John Moss, 1870; Edward M. Stites, 1878; J. M. Abell, 1879; Joseph R. Murray, 1881; Frank D. Osgood, 1881; J. H. Goodrich, 1881; William J. Dodd, 1881; F. Y. Norris, 1882; J. J. Anderson, 1882; Charles L. Blanchard, 1883; Luke Nettleton, 1885; George I. Tompkins, 1887; Edwin M. Dodd, 1887; George Olmsted, 1889; William Sharp, 1890; S. Herbert Kimball, 1890; Nellie C. Driscoll, 1891; Fred H. French, 1891. The notice under this group reads as follows: "Each of these people has been with the J. W. Butler Paper Company for more than twenty-five years, and their loyal efforts have done much toward placing us in the position which we occupy in the paper-world. We are proud of them."

A brief historical sketch of the house of Butler is contained in the booklet, extra copies of which may be had upon application to the company.

Development of the Delphos Press and Mechanical Feeder.

The Delphos Printing Press Company, of Delphos, Ohio, has just concluded the first year of manufacturing the Delphos press and mechanical feeder. In an interview with G. W. Eysenbach, the president of the company, he said: "The records made by

this machine are more than gratifying to us. The first drawings on both press and feeder were started in our engineering and draughting departments on February 10, 1914. Within eleven months from that time the first model of the 'Delphos' was in operation in one of the most up-to-date and productive printing-plants in the United States, and after four months of successful operation, during which time we built no additional machines, preferring to start and complete our thorough jiggling system, the first lot of presses for the general market were started through our plant.

"Twelve months thereafter we had nineteen Delphos presses in successful operation in various printing-plants. All of them were accepted and paid for in full. No machine was sold at a lower price than fixed by us as the standard selling price. No special inducements were given to any purchaser for any reason, and consequently each machine had to, and did, make good on its own merits. Our terms were not varied, but were the same to every buyer, which put each purchaser on an equal purchasing basis with the others. It was not necessary for us to give any discounts of any description for defects or failure of the machines to come up to our guarantee or promises. No machines were sold to printers whom we did not conscientiously believe would be benefited by the purchase, and every one of the Delphos presses sold made good.

"This we believe to be an unprecedented record in the introduction of a new product, and we are proud of it. We know of no other automatic-press manufacturer who can truthfully claim the following showing for his product:

"First — The perfecting of a combined printing-press and feeder within fifteen months of its inception.

"Second — Complete interchangeability of parts on all machines sold.

"Third — No concessions or special inducements to stimulate sales or encourage acceptance.

"Fourth — No rejections from any cause whatever — a most unusual and gratifying item to both ourselves and our customers, as it proves that each machine made good on its own account.

"Fifth — The practical demonstration of ideas and actual construction as they relate to a profitable printing-machine.

"Sixth — No changes of consequence in the action of any particular part or parts from the original model.

"This record is one that we claim has never been equaled, and it surely proves that we have designers, engineers and mechanics who are in their chosen line of endeavor, who understand press construction and who are thoroughly conversant with the printers' needs and who can build machinery to fill them."

Increased Facilities for Intertype Corporation.

As a result of its steadily increasing business and the added demands imposed upon its factory facilities thereby, the Intertype Corporation has found it necessary to move its general offices to more commodious quarters on the eighth and ninth floors of the new Terminal building, 50 Court street, Brooklyn, New York, on which a five-year lease has been taken. Here will be found the president's, treasurer's and secretary's offices, and the credit, publicity, purchasing, service and accounting departments. The offices were formerly located on the first floor of the company's factory building at the foot of Montague street. The space in the factory thus left vacant will be utilized by an enlargement of the assembling department, which has of late been overcrowded because of the increased sales of standardized intertype machines.

The company's extensive printing department also has been moved from the factory building to a convenient location near the general offices.

The factory superintendent retains his offices in the factory building. For the benefit of those customers who live in the vicinity of Brooklyn, it is announced that the telephone number in the new location is the same as formerly — Main 4742. It is also requested that all supply orders and correspondence, which heretofore have been addressed to the company's offices at the foot of Montague street, Brooklyn, shall in future be sent to the new address, Terminal building. Customers calling at the new offices should go to Room 805. The New York sales department will remain in its offices on the tenth floor of the World building.

This is the third change of location made necessary within the past few months by the continued growth of Intertype business. The other two were a change by the Chicago agency of the company from Rand-McNally building to Old Colony building, and by the New Orleans agency from 316 Carondelet street to 539 Carondelet street.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

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OCTOBER, 1916.

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company. When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
 RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
 RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
 PENROSE & Co., 109 Farringdon Road, London, E. C., England.
 WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
 ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
 ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
 F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
 G. HEDELER, Nürnbergstrasse 18, Leipzic, Germany.
 H. CALMEL, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
 JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
 A. OUDHOORN, 23 Avenue de Gravelle, Charenton, France.
 ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

FOR QUICK SALE—New, up-to-date job-printing plant in live city of 50,000 in northern Ohio, in prosperous farming and busy industrial district; neat and systematic plant doing \$12,000 business and growing; individual motors; getting Hypothete prices from thorough, yet simple, cost system; sell for \$6,000 (inventory); nothing for good-will; cash or equivalent; reasons for selling that convince; a bargain—so talk business. O 223.

FOR SALE—A medium-sized, modern-equipped job-printing plant and business doing approximately \$1,000 monthly on average; location excellent for extending an already selected and profitable class of work; this is a going, paying business; will only sell to responsible parties, and only for reason of long-continued ill health of owner is the business offered at all. Address, if interested, in care of this journal. O 219.

WANTED—Live printer in every city to sell my copyrighted booklets, letters, advertisements, etc.; they create considerable volume of profitable printing; reach banks, manufacturers, wholesalers, dairies, grocers, etc.; liberal commissions. T. V. ORR, Goodbar bldg., Memphis, Tenn.

BEST PRINTING-STATIONERY-RUBBER-STAMP BUSINESS in hustling city, Washington State; centrally located; very low rent; established trade—no solicitors; equipment very best; bargain price for quick sale. O 218.

FOR SALE—Job plant (invoicing \$8,000) in Dallas; equipment modern and nearly new; price low to party with money; some time given. HENRY PRICE, Dallas, Tex.

LINOTYPE OPERATOR, with exceptional abilities, will install one linotype with any equipment desired if a New York printer will guarantee some work. O 226.

FOR SALE—A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason—age of owner. O 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; prices of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—16 by 25 Potter proof press, \$160; 25 by 35 Century with motor, \$750; 33 by 44 Miehle with motor, \$1,900; 25 by 38 Brown job folder, \$500; 22 by 35 Hall circular folder, \$500; we have a large stock and can sell Miehle, Scott, Century and other cylinders, Coits, Golding and Gordon jobbers, lever and power paper-cutters, stitchers, paging machines, standing presses, steel cylinder chases and special machinery; tell us your wants. WANNER MACHINERY COMPANY, 703 S. Dearborn st., Chicago.

FOR SALE—Cottrell standard size magazine web presses in first-class condition; 96-page size press, \$8,500; 64-page size, \$5,000; these presses, print, fold and deliver standard-size 16-page signatures open bolt. THE CHARLES SCHWEINLER PRESS, 421 Hudson st., New York city.

FOR SALE—One Brown & Carver Oswego 38-inch paper-cutting machine and one 38-inch Seybold paper-cutting machine; first in good condition; second excellent. Parties interested address THE SPIRELLA COMPANY, Inc., Gluck bldg., Niagara Falls, N. Y.

FOR SALE—Stonemetz newspaper folder; I want \$50 cash for this folder; will take sheet up to 30 by 44, paste and trim; just the machine for a 6-column weekly; replaced by a 7-column machine. WINCHESTER STAR, Winchester, Mass.

FOR SALE—We both buy and sell complete printing-plants; it will pay you to write or see us before either buying or selling; catalogue free. PHILADELPHIA PRINTERS SUPPLY CO., 14 S. 5th st., Philadelphia, Pa.

THE PROGRESSIVE PRINTER

Should use modern methods in preparing his half-tone overlays. The DURO OVERLAY PROCESS produces an indestructible overlay made from a firmly coated board, which dissolves and leaves the various shades of a cut in proper relief. This overlay has stood the severest test on long runs and should not be confused with the so-called Powder Processes.

All Progressive Printers investigate. Shopright reasonable.
 Send for sample and terms.

DURO
OVERLAY PROCESS

121 Oklahoma Ave., Milwaukee, Wis.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE — Linotype motor: standard Jenny motor supplied by Linotype company; 110-volt, 60-cycle, one-phase; cost \$80, sell cheap; in use about 1 year; replaced by 220-volt on change of power. WINCHESTER STAR, Winchester, Mass.

REBUILT PRESSES, capacity of all sizes of newspaper and job work; write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

HELP WANTED.

All-Around Men.

A KEEN, CLEAN-CUT, reliable executive not over 35 years of age; capable of filling a position as assistant in manufacturing office of large factory; must have strong personality and a general knowledge of the printing business. O 234.

Artists.

WANTED — First-class photo retoucher, whose specialty is machinery; must be man of good character. EVANS & DUBES, Springfield, Ohio.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location, town of 15,000 in Central Western State; non-union. O 106.

WANTED — German-English linotype operator to work on Model 4; steady job for first-class man. O 233.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. O 107.

Miscellaneous.

WANTED — Printer-foreman in moderate size shop to lay out work, figure jobs, install or keep cost system; location — Hawaiian Islands; excellent opportunity for a young man who knows his business; good salary and share of profits; part transportation paid. MAUI PUBLISHING CO., Wailuku, Maui Co., Hawaii.

Salesmen.

SALESMAN, young, energetic, to sell high-class printing in New York city; must be of good address and able to develop ideas; good opportunity for right man; when answering, state fully qualifications, where formerly employed and expectations. O 225.

YOUNG, ENERGETIC INK SALESMAN, Chicago territory; only those with successful experience in this line need apply. Address, in confidence, Mr. Ault, JAENECKE PTG. INK CO., Newark, N. J.

EXPERIENCED SALESMAN to represent high-grade litho. and printing ink manufacturer. O 160.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; \$5 weekly; day course (special), 9 hours daily, 6 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND MAN, 26 years old, practical in every detail, is open for position; competent to estimate, buy stock, and familiar with office and plant details; can be of valuable assistance to official of busy plant or capable of taking charge of a small one. EARL PETERSON, 1710 Charles st., Racine, Wis.

Bindery.

BOOKBINDERS — Bindery superintendent and manager wants position; 15 years' practical experience in managing large edition binderies handling cloth, leather and pamphlet work; practical in every detail of the business and with a competent knowledge of printing and the allied trades; capable executive in managing help and the systematic and economical handling of work; experienced in organizing and equipping new plants; have highest references. O 188.

BINDERY FOREMAN of exceptional executive ability seeks position with large pamphlet or edition bindery in New York, Philadelphia, Boston or Chicago; can furnish best of references. O 222.

BINDERY FOREMAN, experienced in ruling blank-books, finishing, edition, pamphlet, rebinding, machinery; good executive; able to run bindery to best advantage. O 216.

WANTED — Position by first-class paper-ruler, also blank-book binder; can give best references. O 213.

WANTED — Position by an A-1 all-around bindery man; capable of taking charge. O 220.

BOOKBINDER, finisher, stamper and forwarder wants position. O 1.

Composing-Room.

YOUNG MAN desires position as jobman in some small country office in State of Vermont if possible, but will go anywhere South; am a first-class jobman and can specialize on colorwork; have won several prizes in good printing; am a steady, sober, industrious man; married. O 39.

MACHINIST-OPERATOR wants position; has had 10 years' experience on all kinds of work; is an expert machinist and is capable of taking charge of any size plant; is a thoroughly reliable and high-grade man. O 168.

POSITION — Machinist-operator, operator or foreman in medium-sized town in the South; age 33; recently married; references as to character and ability. O 217.

LINOTYPE OPERATOR wants steady situation; any city; day work; competent; 8 years' experience. C. A. FUHLMAN, 718 E. 7th st., Muscatine, Iowa.

EXPERIENCED LINOTYPE OPERATOR desires position; jobwork a specialty; can care for own machine; references; union; married. O 231.

LINOTYPE OPERATOR — Situation wanted by young German operator; 4,000 ems per hour; Middle West or North. O 228.

Managers and Superintendents.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits; Middle West preferred. O 210.

COMPOSITOR-FOREMAN — Twenty years' experience; of proven executive ability; 10 years with Theo. L. De Vinne & Co., New York; last 2 years as assistant foreman; energetic, efficient handler of all kinds of high-grade work; would like to connect with live house; best references. J. B. COLEMAN, 829 Halsey st., Brooklyn, N. Y.

SUPERINTENDENT, with practical experience in all branches of printing and binding, desires change; best of references as to character and integrity; would consider proposition of investment in business if mutually satisfactory; also experienced in newspapers; West or Middle West preferred. O 201.

WANTED — Position as superintendent or foreman of composing-room; knows how to handle work and help; married; union; references. O 230.

WORKING FOREMAN, 17 years' experience, wants position in small shop, Indiana, Ohio or Michigan. D. W. ENSIGN, Battle Creek, Mich.

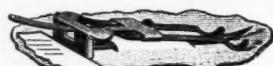
ALL-AROUND, experienced printer would like foremanship of country office. O 232.

Miscellaneous.

COLLEGE EDUCATED young married man, part owner and manager of printing-plant just sold, will locate where hard work is rewarded with exceptional opportunities; advertising and salesmanship that get money results; crank on system; plenty references; talk business; no ordinary position entertained; not printer by trade; can collect, hire, buy, etc., when necessary; know benefits and operation of cost system and can operate. O 235.

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PRESSMAN, three-color specialist from England, seeks position; 20 years' practical and technical experience; certificates and awards; specimens and testimonials; work 5 days a week or Sundays in place of Saturday. GEO. H. STEVENS, Milton, Rock Co., Wis.

YOUNG PRESSMAN, experienced on cylinder and platen presswork, seeks place in union shop doing high-grade printing and colorwork; 9 years at trade in western shops; excellent habits. O 224.

A-NO. 1 CYLINDER AND JOB PRESSMAN on the better grade of half-tone and color printing; efficient executive and capable of operating two-color Miehle; reference. O 221.

HIGH-GRADE CYLINDER AND JOB PRESSMAN; married; ambitious to take charge; will go to country. O 227.

Proofroom.

PROOFREADER — All lines; 10 years' practical reading experience; jobwork preferred; non-union; state salary. O 41.

Salesmen.

WANTED — Position as estimator and salesman; many years' experience; references furnished. O 229.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

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THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMORE CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Embossing Composition.

STEWART'S EMBOSSED BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

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GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMORE CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago. manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

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KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

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AMERICAN PRINTING MACHINERY COMPANY, manufacturers of stereotype, electrotype and photoengraving machinery, printing-presses and printers' machinery, 1906 Wyandotte st., Kansas City, Mo. We have many used machines on hand, of different makes.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

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THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

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KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

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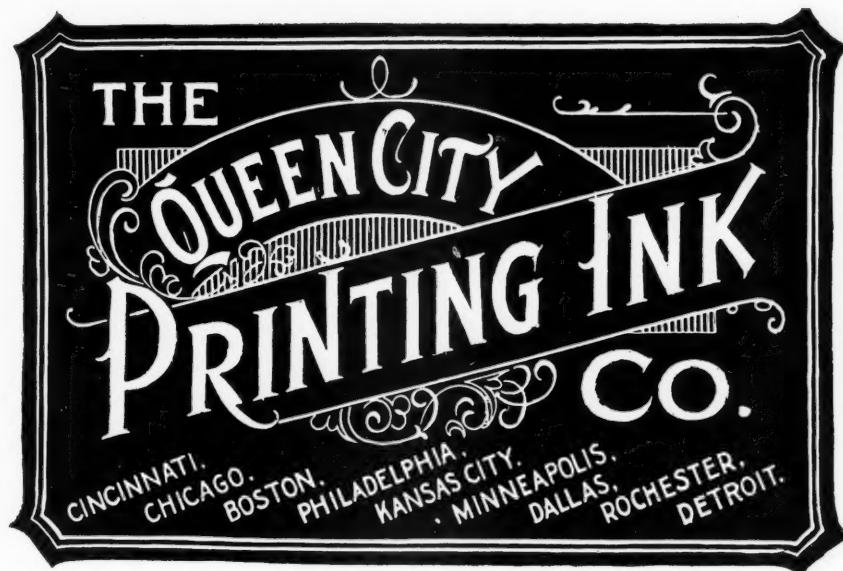
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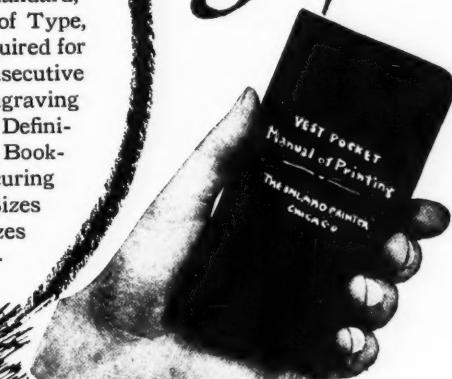


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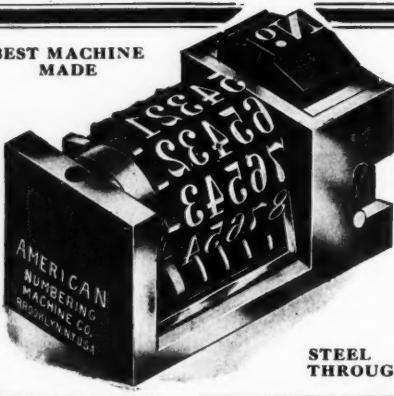
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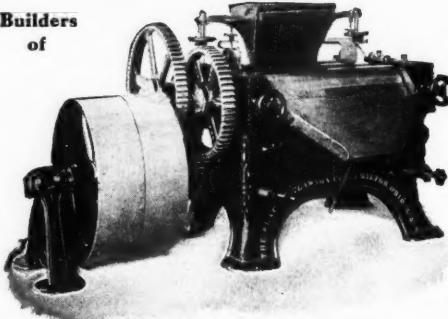
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Fastest Flat Bed and Platen Press on the Market
Can be assembled to print in any number of colors on one or both sides of stock.
Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once
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MAKES YOU MONEY

Some new series of our type would brighten up your printing and advertising. Send for latest specimens

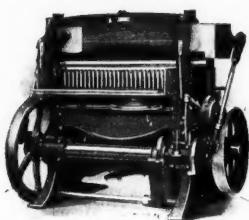
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More Printers and Binders are using
R.R.B. PADDING GLUE
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It makes stronger and more
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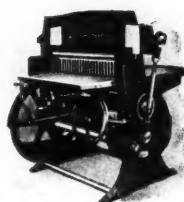
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OSWEGO AUTO

A revolution in certain cutting operations, increasing the production of accurate work in one instance from seven hundred thousand pieces to four million pieces per day; in another from four hundred thousand to one million two hundred thousand pieces per day; in another case enabling a mill to take the largest job in its history with a new kind of profit, has



B. & C. HAND CLAMP

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This method of going at a cutting machine installation sounds like common sense and is; that is, an Oswego customer gets, without charge, the loyal services of a corps of expert cutting machine specialists trained in all the ramifications of the cutting art (and there are more ramifications than a casual investigator realizes), with a world-wide experience in all kinds and sizes of plants, who size up the job and then effect an economy in the purchase price and equipment and in the special attachments that sometimes pay back the entire original cost of the Oswego machine the first six months.

Oswego cutters are built for stock, three hundred to four hundred Oswego cutting machines being almost always in the works. We aim to ship any size or style Oswego cutter the same day we receive order, everything from the little 16-inch Oswego Bench Cutter to the ten-ton Oswego Auto Rapid-Production Power Cutting Machine, and special constructions can be undertaken promptly because of a large extra stock of specials.



OSWEGO POWER

WRITE US. WE WOULD LIKE TO
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OSWEGO LEVER

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NIEL GRAY, Jr., Proprietor

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Cutting Machines Exclusively

All generally in stock. Ninety sizes and Styles, 16" to 108". The Oswego and the Brown & Carver. For Paper, Board, Cloth, Foil, Celluloid, Leather, Rubber, Cork, Etc., Etc.

Sent on request: The remarkable list of "Oswego Contracts," embracing the entire globe.



ALWAYS-SET STATIONARY-GUIDES MITERING MACHINE

Approved and adopted by many leading printers throughout the country.

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Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses. Constant Speed Motors for paper cutters, etc.

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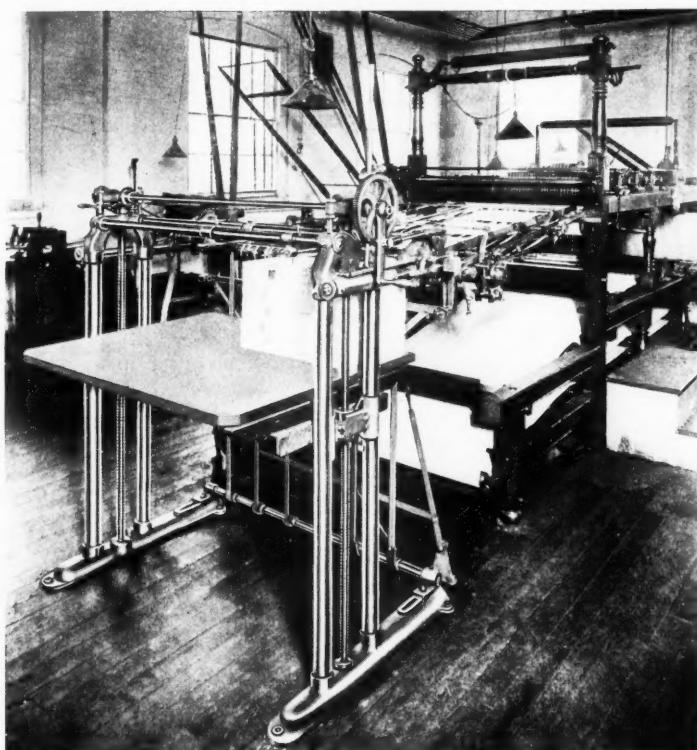
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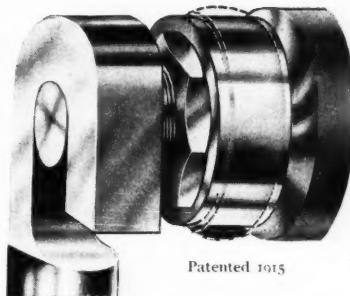
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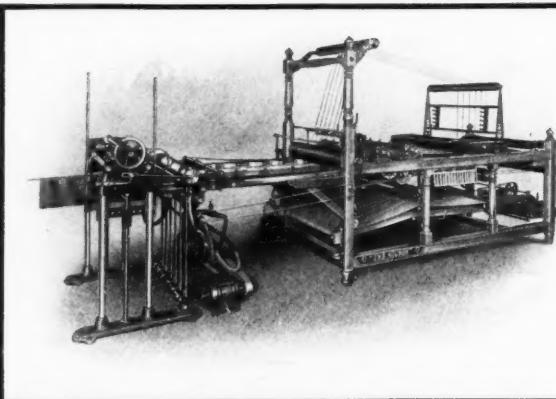
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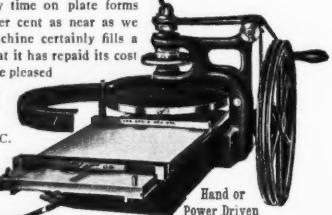
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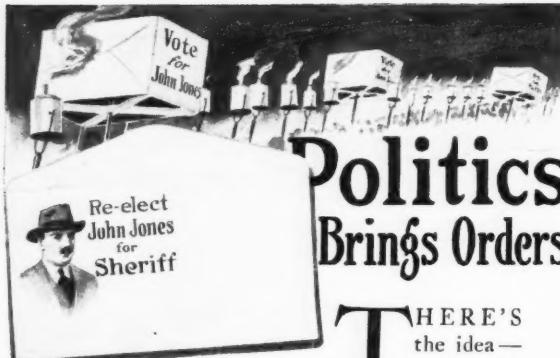
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Process-Engraver's Monthly (London), quoting Graphic Arts and Crafts Yearbook, 1912. Article by H. C. Bullen.

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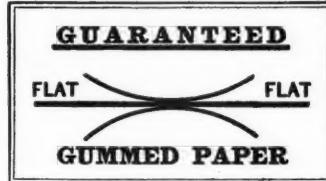
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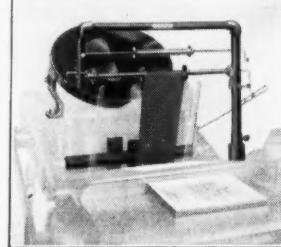
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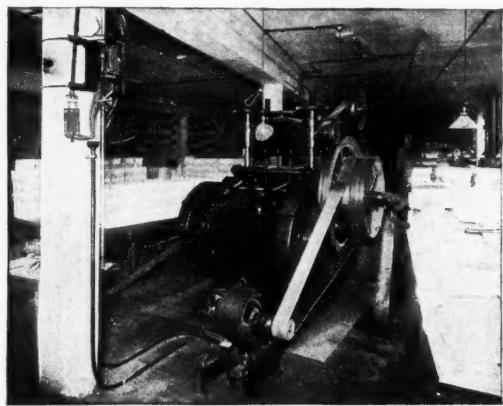
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will save you money because you do not have to operate long lines of shafting to operate a single machine.

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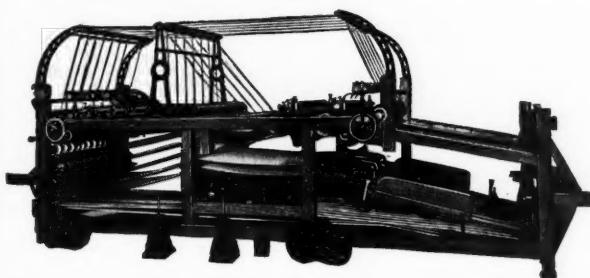
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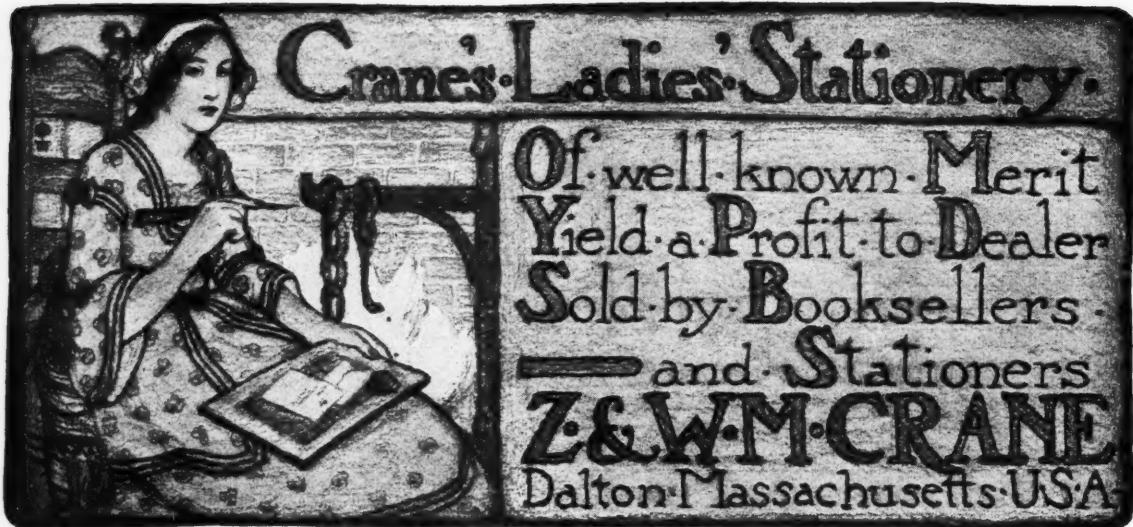
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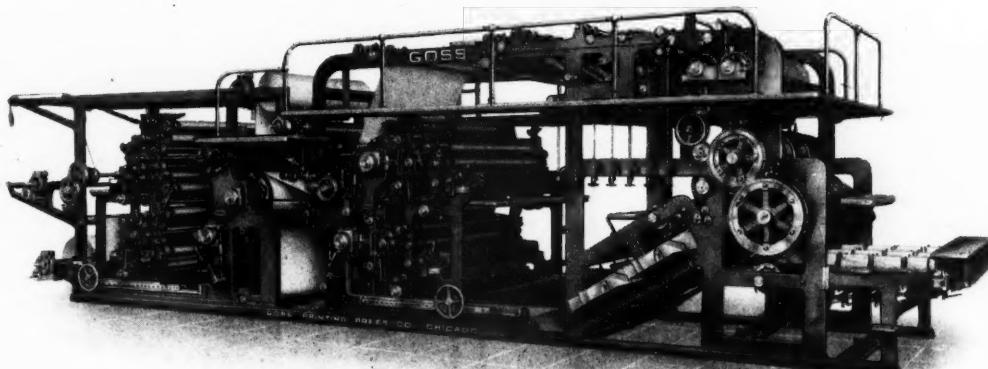
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